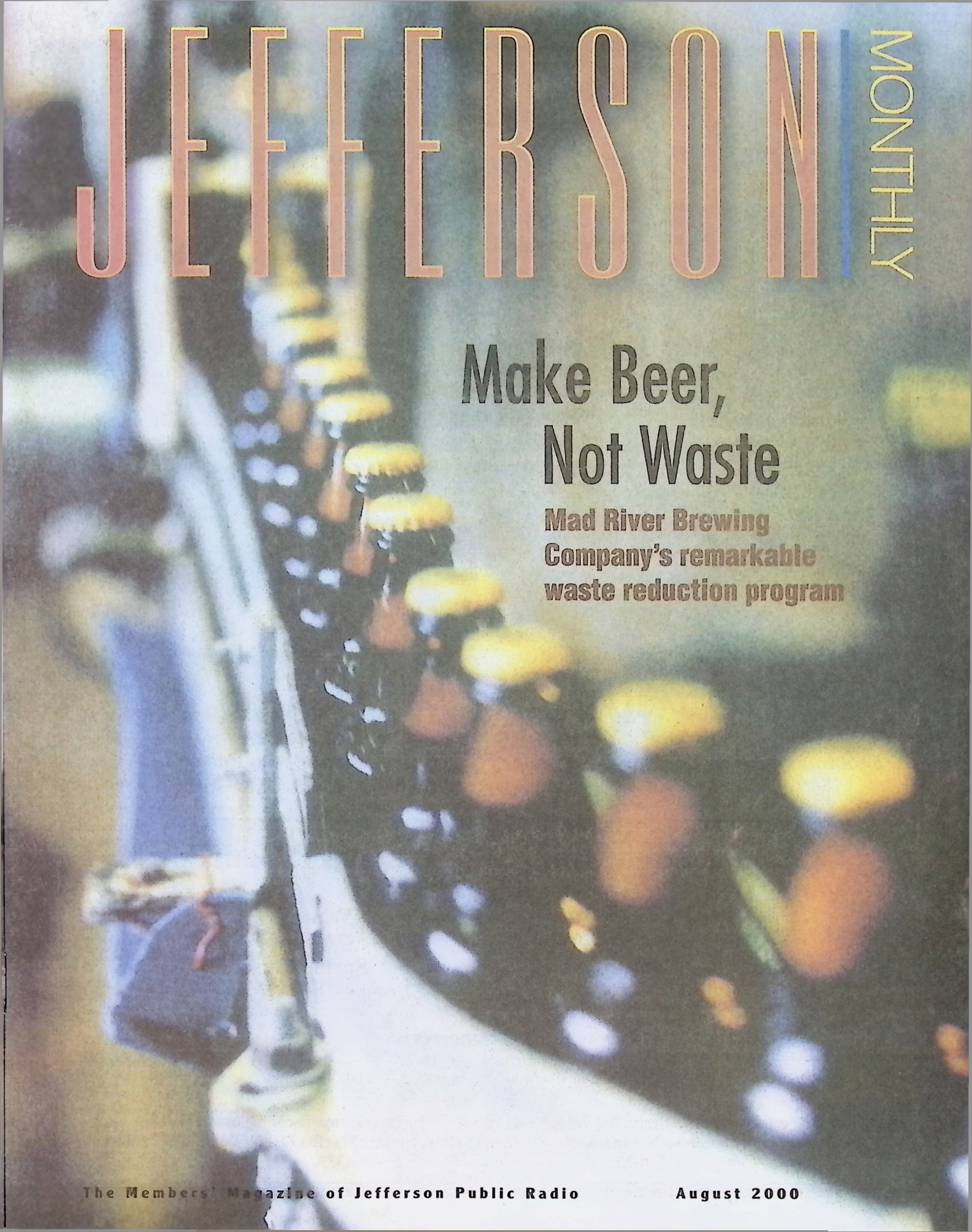


JEFFERSON MONTHLY



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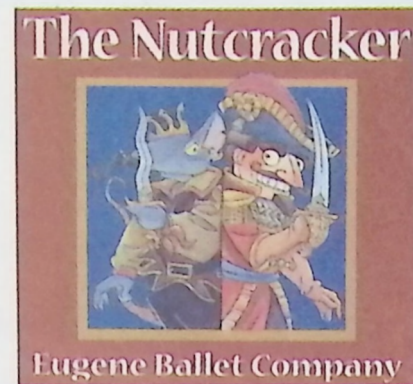
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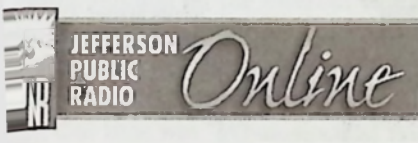
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Logue Opera presents soprano Patricia Caines with pianist Alexander Tutunov in Ashland on August 5. See Artscene, page 28.

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ON THE COVER

the production line at Mad River
Company, which founder Bob
calls "the only one hundred percent
brewery." See feature, page 8.

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JEFFERSON MONTHLY

AUGUST 2000

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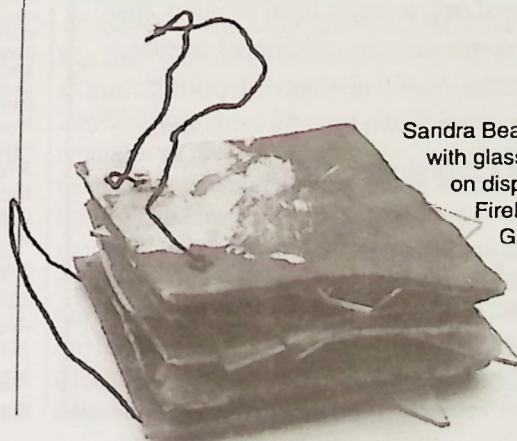
In the American throwaway culture, common assumptions are that a large business will generate a large amount of waste; and that diverting waste from the landfill is economically ineffective. In Humboldt County, the Mad River Brewing Company's innovative waste reduction program proves conventional logic wrong, with relentless effort and ingenuity. Eric Alan talks with founder and master brewer Bob Smith about how the company saves \$20,000 annually, while creating zero net waste and top-quality beer.



Mad River Brewing Company founder Bob Smith.

10 Internet Time

Never has the world been so quick to embrace a technology as it has the Internet; and never has a technology bent time so radically. Where does public radio fit into this? Jefferson Public Radio's New Media Director, John Baxter, looks into a world where three months online is equivalent to eight years of biological time; where naked mole rats have their own constant video show; where both eccentricity and utility collide with a growing corporate presence that threatens to turn the Internet into history's most massive shopping mall. Out of it all, somehow, emerges JPR's fourth program service, with public radio's in-depth vision intact.



Sandra Beard's ceramic book with glass pages, "Georgie," on display at the FireHouse Gallery in Grants Pass. See Artscene, page 28.

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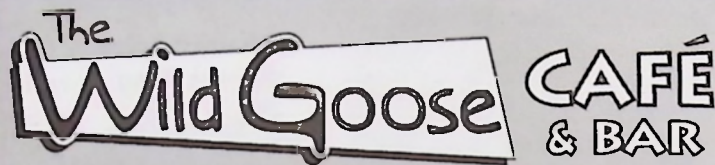
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TUNED IN

Ronald Kramer

Anywhere in the World, Click on iJPR

Early in June iJPR joined the online world of radio services. If you had been in our Ashland studios, where the signal originates, you might have even sensed a figurative drum roll because the signal took far longer to launch than we had originally envisioned. As the online world kept changing, our early plans for this service seemed to require constant updating to reflect evolving technology and the topology of the public radio world into which iJPR is integrated. It also took the producers of public radio's network programming a great deal of time to resolve the rights issues associated with placing that programming on the Internet. Since we had a "Coming Soon" iJPR bug on the JPR Online page for over a year, one of the more persistent email inquiries we have received during that time was "When already?" So, in addition to our own enthusiasm for the project, public enthusiasm was also evident.

For those who either haven't explored the JPR Online site, or who are less experienced in the online world, iJPR is an icon located near the top of the JPR Online website (www.jeffnet.org). Clicking on the iJPR icon takes you to the iJPR website and launches media player software in your computer. Once that happens you are connected to the iJPR streaming audio signal – a constant audio presence available on the Internet anywhere in the world. iJPR is a production of JPR's Department of New Media headed by John Baxter.

If you're a radio listener who travels much you've probably figured out that the "W" radio stations (like WNYC) are located east of the Mississippi and the "K" radio stations in the western half of the country. I like to think that the online world is creating a new "locale" and we picked the "I" prefix to say that this was, like terrestrial radio stations, one operating in a different

geographic plane. You can take "I" to mean Internet or International – but it denotes a different and unfolding dimension of JPR's activities than our terrestrial radio stations.

We thought a great deal about how to use this new online audio service and ultimately decided to craft a hybrid of several of



THIS DENOTES A DIFFERENT
AND UNFOLDING DIMENSION
OF JPR'S ACTIVITIES THAN OUR
TERRESTRIAL RADIO STATIONS.

our radio services. For the most part iJPR carries the JPR Rhythm and News Service signal simultaneous with its broadcast over the air. However, at selected times of the day and week, iJPR carries the JPR News and Information Service programming like *The Jefferson Exchange* with Jeff Golden. That mixture reflects a variety of goals. We often receive inquiries from listeners in communities which lack JPR's News and Information Service, which is currently available on our two AM radio stations in Jackson and Josephine counties. Because AM stations cannot use translators the way FM stations do, and because current FCC policy makes securing new radio stations very difficult, we haven't been able to extend the News and Information Service to new communities which have requested it. So iJPR provides a method of extending some News and Information programming to communities we cannot reach by radio.

Some of the same thinking attaches to the Rhythm and News Service. Not all communities in our listening area receive JPR's Rhythm and News Service and it is not uncommon to receive requests for that service from listeners who lack that signal. While not having the same problems as AM radio, current FCC policy has also made extending our service on FM an extremely difficult proposition. (More on that in an upcoming column.) So, for communities in the State of Jefferson which lack Rhythm and News, iJPR provides a listening option. Realistically, about 70% of

the listeners who receive JPR's Classics and News Service signal, however, already receive JPR's Rhythm and News Service signal. So the "regional fill-in" goal for the Rhythm and News programming on iJPR is only part of our motive. JPR's Rhythm and News programming is distinctive and we'd like to think that the world of online listeners outside of the State of Jefferson might enjoy it.

Just as was the case for radio in the 1920s, a lot of the technology surrounding this new medium is evolving and current technology has some bumps and grinds. Your computer needs to have a sound card in order for you to listen to streaming audio. Almost all newer computers do but some which are a few years old don't. Moreover, your computer's web browser may affect your computer's ability to connect to, and receive, the iJPR signal. It sometimes takes a bit of computer tinkering, not unlike your grandfather's fiddling with a crystal set on the kitchen table in 1923, to listen.

But just as that crystal set evolved into big console radios which became the focus of much family life, and later tiny radios which can be easily carried in a pocket and enjoyed anywhere in the world, I think that the world which iJPR has entered will extend and refine itself in much that same way. In the process it will produce incredible new programming opportunities and JPR wants to be a part of that challenge.

Like any other endeavor at JPR, we can only provide that which we can support. At the moment the programming on iJPR simultaneously mirrors programming we are already broadcasting on our radio stations and our costs for operating iJPR are slight. But, over time, as the online world generates new listening and methods of supporting the costs of programming to that audience, we are open to the possibilities for independent iJPR programming.

So, in many ways, while iJPR is a radio station (without a transmitter), it is also a concept. While allied with our radio stations and clearly part of that world, it is also something new. Its goals, like JPR as a whole, is to provide alternative, compelling, cost-effective public service programming. It will pursue that mission with the same enthusiasm and sense of inquiry that pervades our other services. Your thoughts about the service will be important to our ability to know when we are on the right path. ■

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

John Darling

Moments, Like Beads

We dive into the lucid, cool waters of the Applegate. Toasting pine sap wafts on the air. If sunlight has a smell, it's this smell. We look for a nice rock to take home, a standing stone for the garden. I pause by the bridge at the state line where our cabins stood in the early seventies, where we lived happily without running water or electricity, learning the subtle light of kerosene lamps on our beautiful, young faces, the mysteries of splitting malls and outhouses, wood-burning stoves and bread-making, mu tea and rolled cigarettes and long, amazing talks into the night, living on love and a few odd dollars and getting our jug of wine and guitars into a circle and singing Dylan's words:

*"I wish, I wish, I wish in vain, that
we could sit simply in that room
again. Ten thousand dollars at the
drop of a hat. I'd give it all gladly
if our lives could be like that."*

I find my old treehouse and, without looking, my hands still know where all the spikes are to climb up there and be with my thoughts and sway in the wind. And their faces and voices all come back to me: Louie and Jan, Diane, Carol, Romeo, Ron, Cynthia, Jim—a tribe chosen by happy chance. We knew it was to be but a moment but (we said) here we are and let's drink the wine and live it.

Moments, like beads, strung on the threads of our incessant thoughts. We create them as we will from the stuff of our soul, never really knowing how or why.

Do you miss it, she says—and I say no. It was what it was, some kind of perfect time. And so is this and I won't do life any other way. Moments. It's summer and I love the kids being around all day and they're edging into adolescence and I know this will pass quickly too, and I fill it with walk-

ing for ice cream and throwing Sacajawea dollars to the bottom of the pool and reading as they dive for them and memorizing their young voices and faces.

Moments again. She gets me a telescope for my birthday. We set it up in the backyard and the first thing we see, I swear, is a UFO. A red, green, blue flashing, but unmoving light high over Medford. We tell our friends at the café next day and, amazingly, every person says they've seen one, too. We laugh. What the hell. They seem to be a fact of life.

More moments. We're driving to camp in the desert out past Klamath and we read aloud that eclectic, happy genius Colin Wilson, who's saying that Socrates started a revolution because he was the first to use the human mind not just for survival, food, housing, territory, ego, etc., but sheerly as a tool, a toy of joy, a personal instrument of power – and that sets the tone of the camping trip. The mind! To grasp all this! We read *Roadside Geology of Oregon* to each other as we sip coffee and smell the juniper and we marvel at how only a 100 million years ago the coast ran from the Klamaths up through the Blues and Wallowas and the ocean plate once subducted these ranges and pushed up volcanoes. We look around and it's no longer just sage and mute hills but a story with a trillion moments.

We go hear the aging seer-sage Dylan at the Fairgrounds and these are my people now, my generation still talkin' bout itself, older now and still a bit hairy and everyone with that look in their eye of, man, we're here and it's happenin' baby, let 'er rip, let's pump it up and get down and it's just like some ancient harvest festival of abandon and it's probably the first generation to be doing this since before the Dark Ages and it's wild to think that someday the Southern Oregon Historical Society will be run-

ning exhibits about the strange immigration to this area in the 1970s and they'll be showing artifacts like an alligator clip with burn marks on it and a card saying "often found, but purpose unknown."

I'm surprising myself these days by scanning the obituaries. I look for people I know. They're 15, 20, 30 years older than me. I find myself reading their lives, marveling at the people they've loved, the children that came from this love, the places they all moved looking for work, where they were in the Depression and the war. I hear their voices in my old house and in the other old houses of the Rogue Valley. They started an auto parts business or ran a hairdresser shop. Their children moved to California. I read that 30,000 World War II vets are dying each day now. These are my parents and the people they loved and worked with and ate with and slept with, the ones who loved "Stars Fell on Alabama" - a million stories gone and I hope they told them all to someone. When I interview people for articles now, I find myself going beyond the fact-gathering and wanting to hear the other story. Tell me a yarn, I seem to say, string the necklace of moments. And most of them do. IM

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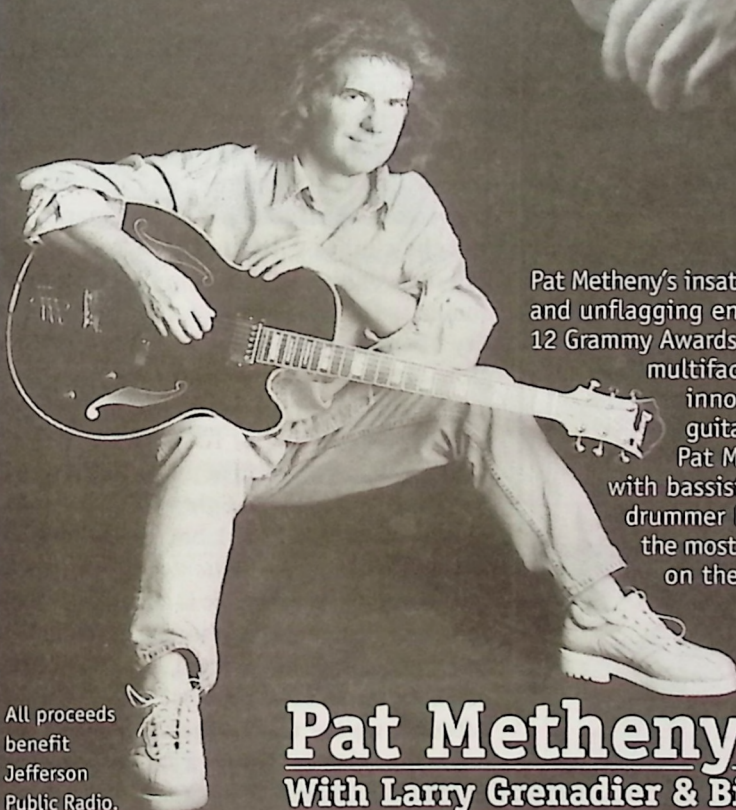
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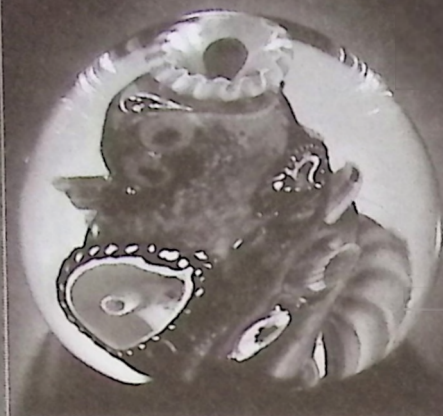
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JEFFERSON OUTLOOK

Russell Sadler

Knight, No Shining Armor

The Internal Revenue Service defines a charitable gift as freely given with no expectation of return. That is apparently not the definition Nike co-founder Phil Knight had when he generously gave the University of Oregon some \$50 million over the last decade.

Knight has donated enough money to get the family name on the University library and the new law school building in honor of his late father, William W. Knight, publisher of the *Oregon Journal* during one of the bitterest newspaper strikes in Portland history. The elder Knight graduated from the UO law school with late Otto Frohnmayer, father of University of Oregon President Dave Frohnmayer. Phil Knight seems to think his generosity has bought the right to determine policy at one of Oregon's public universities.

University of Oregon faculty and students decided after months of deliberation to join the newly-formed Workers' Rights Consortium that monitors labor conditions in overseas apparel factories that manufacture the clothes with the UO logo. What is left of organized labor's apparel unions dominate the WRC. Knight said the University of Oregon has joined the debate over global economy's labor practices "on the wrong side." Knight wants the university to join the Fair Labor Association, dominated by apparel manufacturers like Nike.

The Worker's Rights Consortium rhetoric is a parody of labor rhetoric from movies like *On the Waterfront*. The Fair Labor Association rhetoric is a parody of Victorian Era economists who dismissed labor issue with a wave of the hand, arguing "when you bake bread, some crumbs fall to the floor. After all, we are raising the standard of living in the colonies." This is a long-running debate and neither Nike nor the University of Oregon are likely to decide it anytime soon.

Both Knight and Frohnmayer are old enough to remember Erich Segal's saccharin-sweet 1973 movie, *Love Story*. Young man (Ryan O'Neal) meets young woman (Ali McGraw). Young man falls in love with

young woman. Young man marries young women. Young woman diagnosed with terminal illness. "Love," says the young woman on her death bed, "is never having to say you're sorry."

Segal's not-so-saccharin-sequel, *Oliver's Story*, is not so well known. Young widower (Ryan O'Neal again) pursues young Bonwit Teller department store heiress (Candice Bergen). Young widower is shocked by conditions in Asian sweatshops where Bonwit Teller heiress has her line of clothing manufactured. Heiress sounds like Phil Knight. Young widower sounds like Dave Frohnmayer. No one is saying they're sorry.

Knight's public tantrum and Frohnmayer's self-conscious defense illuminates a common misunderstanding of publicly-governed institutions by those who believe "government should be run like a business." Corporate boards hire CEOs to tell employees what to do in the name of company stockholders. It doesn't hurt a bit if the CEO is a co-founder of the company and owns enough stock to pick his own board.

University presidents are most emphatically not hired to tell employees what to do. If they are respected, university presidents are first among equals. If they are not respected, they are sabotaged. Governance of a university is shared among the faculty, the students, the departments and the non-academic staff. The president plays ringmaster over this often-fractious congregation of conflicting interests, but the whip is an unusable ornament.

Frohnmayer's personal beliefs on global labor relations are irrelevant. The inmates really do run the campus asylum. After the lengthy deliberations that characterize academic decision making, including the obligatory student demonstrations, the corporate body known as the University of Oregon decided to join the Workers' Rights Consortium. Neither Frohnmayer nor Knight have the legitimacy to alter that decision.

Yes, it is Phil Knight's money. Of course he has the right to spend it as he pleases. But Knight and the University need each

other. They have an elegantly symbiotic relationship.

Knight is a rich man—on paper. He donates Nike stock when he makes his generous gifts. Because he is a corporate officer, Knight is required to inform the Securities and Exchange Commission when he plans to sell a large block of stock. If he sells stock to gain personal liquidity, suspicious “Wall Street analysts” worry Knight knows something about the future of Nike that they do not. “Analysts” gossip, Nike’s stock price plummets and Knight is worth less—on paper. Knight avoids this problem by publicly announcing a generous gift—\$10 million to the new University of Oregon Law School, \$15 million to endow chairs and professors, more millions to help expand the library—and gives Nike stock to the University of Oregon Foundation. “Analysts” assume the foundation will sell the Nike stock to get cash or diversify its portfolio and Nike’s stock price and Knight’s personal fortune are unaffected. Knight also gets to deduct the market value of his gift, keeping more of his salaried compensation to gain increased liquidity. This is the engine that drives much modern philanthropy.

Frohnmayr and the University of Oregon need Knight just as badly as he needs them. As recently as 30 years ago an average of 25 percent of the operating budget of Oregon’s public universities came from gifts and student tuition and 75 percent came from legislative appropriations. Today those numbers are almost exactly reversed. Oregon universities are not state-financed. They are barely state-assisted. They are functionally private institutions increasingly dependent on student tuition and gifts from people like Knight.

Private donations now make up 10 percent of the University of Oregon’s operating budget. It has the largest endowment of the all state’s universities at \$340 million. It is up \$90 million in the last year alone, much of it due to Knight’s example. Knight’s leadership is imperiled by his petulance. Frohnmayr could benefit by having two organizations monitor the apparel the UO logo appears on instead of just one. Does it take a post-game dousing in Gatorade to chill out these two and get them to sit down and talk again or will others simply step up and fill leadership vacuum left by Knight’s departure? ■

Russell Sadler is president of the Friends of the Library and a director of the Southern Oregon University Foundation.




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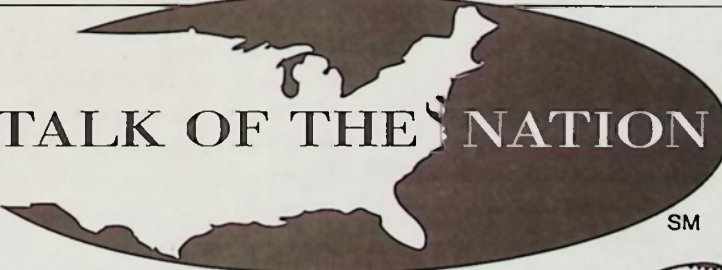
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Weekdays at 11am



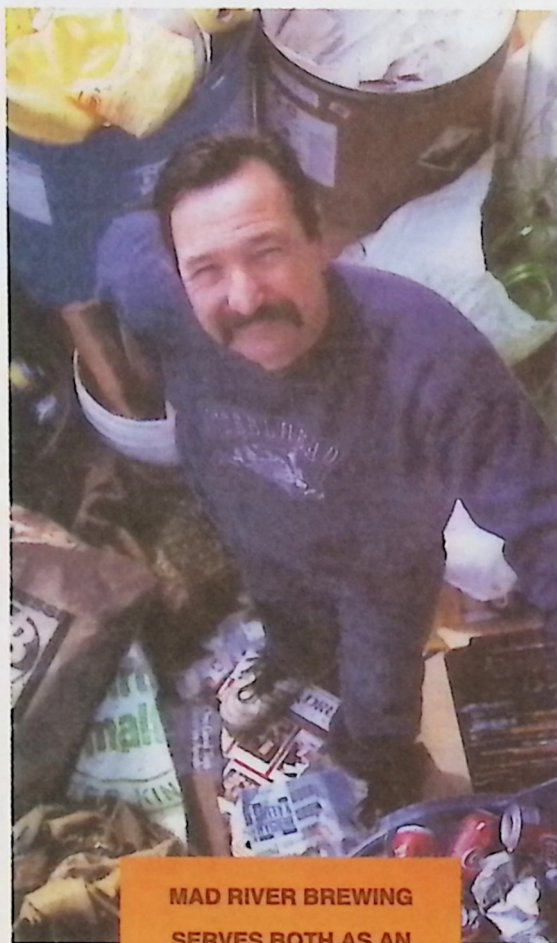
Make Beer, Not Waste

The Mad River Brewing Company reaches for zero net emissions with a remarkable waste reduction program

The concept of waste reduction has slowly entered at least the language, if not the daily actions, of the American mainstream. Although the average person's effort may yet be small—perhaps limited to separating home recyclables if convenient—a consciousness is being instilled in many that the torrent of waste must be stemmed before we drown in it, and drown the Earth with us. The difficulty of turning the landfill tide is enormous, for the basic structures and habits of most American lives, homes and businesses were not set up with waste reduction in mind. Retrofitting the throwaway culture for efficiency and minimized environmental impact is like putting a jockey onto a camel to make it run like a racehorse.

In order for fundamental change to occur, redesign of our homes and businesses with environmental efficiency as an elemental design feature will be necessary. Waste reduction will have to be as integral as bathrooms. And that, of course, means integrating a new mindset first and foremost.

That may seem a daunting task: but there's at least one local example of how ecologically and economically effective an integral waste reduction design can be. The Mad River Brewing Company in the town of Blue Lake, twenty miles northeast of Eureka in Humboldt County, has had remarkable results from such a plan. Since the founding of the brewery in 1989, a key goal of the operation has been zero net emissions: no net waste generation at all. Through an ex-



**MAD RIVER BREWING
SERVES BOTH AS AN
INSPIRING MODEL OF WHAT
CAN BE DONE, AND AN
UNCOMFORTABLE
REMINDER OF WHAT MOST
OF US ARE NOT DOING.**

ceptional combination of commitment, ingenuity, continuous conscious work, and the fortune of being in a business in which most by-products have clear utility for others, the brewery has been successful in meeting or exceeding that goal, according to founder and master brewer Bob Smith. "We may even be in the negatives [in net emissions] at this point," he says. Despite producing over 27,000 gallons of beer per month, the entire brewery does not even fill one trash can per week with unusable waste. And in Smith's view, that small waste is more than mitigated by the efforts that the brewery puts into supporting the waste reduction efforts of suppliers, clients, and surrounding businesses; and the brewery's active participation in other environmental efforts.

There's no question that the work involved is nearly Herculean. But other business people who cringe at the expected cost of such relentless commitment might find a bottom line in opposition to expectations. True, there have been expenses above and beyond the usual, including start-up costs, labor efforts, ongoing storage space requirements and more. Yet once those systems are in place, the ongoing bottom line is considerably more positive. "What we know from experience," Smith says, "is once the operation is in place and operating effectively... there's a significant economic benefit." The brewery's economic analysis once showed their cost savings to be approximately \$20,000 annually in comparison to the expense of conventional waste disposal.

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ARTICLE BY
Eric Alan

That is a substantial enough savings for other business people to take note, regardless of their beliefs about environmental impact. Thus, with such an effective program in place in one company, natural extrapolative questions begin. What does the program consist of? How is the daily miracle accomplished? Is it possible to transfer the model to other businesses?

In order for the answer to this last question to be positive, the commitment to waste reduction must first be present in every daily thought and action. In the case of Mad River Brewing, this commitment rose from the simple beliefs of Bob Smith. "I just want to do the right thing," he says, in being socially and environmentally conscious. He expresses a familiar concept that has echoed through the ages: "When you do the right thing, then the right thing is done to you." Of course, figuring out what the right thing is often presents major difficulty. And implementing that vision, once defined, presents great challenges of its own.

Mad River Brewing began by constructing a facility from materials which were, as the fashionable euphemism goes, pre-owned. "We used to laugh," Smith recalls, "that we're the only one hundred percent recycled brewery... Virtually everything we started the brewery with was used, including some of the wires in the walls and the conduit and piping." He had accumulated much material during previous work as an electrical contractor; other brewery elements were fashioned from materials discovered in salvage yards. The company's beer filter was built in Ger-

many in the 1930s. Their bottling machine previously saw use at the Anchor Steam and Sierra Nevada breweries, in its forty-years-plus of service. Mad River has also stockpiled a nearly endless list of recycled materials for use in the brewery's infrastructure. Smith begins to recite: "Motors and gears, chain drives and rollers and sprockets and pieces of pipe, conduit, plywood, plastic laminate, rebar, sheets of perforated stainless [steel], boxes of bolts, cans of nuts... the list just goes on and on."



PREVIOUS PAGE: Waste reduction coordinator Bob Ornelas. ABOVE: A rancher picking up spent brewer's grains.

Though the brewery's construction may be unconventional, brewing standards are not compromised, and the resulting series of Jamaica Red and Steelhead ales do not taste recycled. The brewery has built success on the strengths of its brews, and neither its web site nor its packaging even mentions the waste reduction program.

The major waste product of the brewing process is the spent brewer's grains—a huge bulk of organic material. "The brewing waste

does represent quite a weight and volume factor," Smith notes. But this would-be waste, due to its high nitrogen content, makes excellent livestock feed and compost material. The brewing company has thus made arrangements with berry growers, organic farms, cattle ranchers and others who use the brewery by-products to enrich and enhance their own operations. None of it is wasted.

Since 1999, the brewery has also been working to develop its own wastewater treatment plant: a complex operation including

septic tanks, the construction of small wetlands, covered plants and other complete-system elements. When finished, the treatment plant is projected to reduce the biological oxygen demand and total suspended solids of the brewery's wastewater by 99%, using less than $\frac{3}{4}$ horsepower of electrical energy. Such ingenuity and obvious benefit to Earth and the local waste treatment systems does not mean approval has been easy to gain, however, in a state where bureaucratic guidelines were not created with such unconventional construction in mind. "We've hit a number of red tape problems with getting ap-

proval on different things," Smith says flatly. "In particular, we've had a tremendous amount of difficulty trying to address the city's concern about rainwater entering the [waste treatment] system through the wetlands we've proposed to build." The city is bound by state regulations, no matter any potential merit of a project falling beyond their design. In seeking a solution to the rainwater issue, the brewery proposed to grow the wetland

CONTINUED ON PAGE 33



LEFT AND CENTER: The Mad River bottling line.

Yeast slurry to be used as organic soil additive.

Internet Time

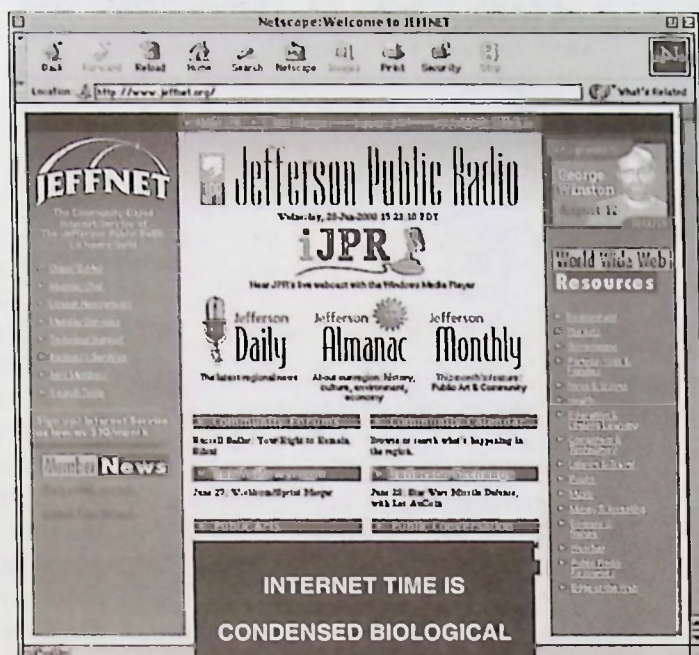
In a wild electronic frontier of creativity and change, JPR develops its fourth program service

Internet Time." I often hear that phrase when I talk to people who work in the still mysterious field of New Media. Internet Time is condensed biological time, time compacted by the relentless crush of innovation and creativity—and the staggering capital investment—that has been unleashed on the Internet since the early 1990s.

The concept of Internet Time may sound ironic if you're trying to download the latest version of Netscape over a 28.8 telephone connection—the Internet equivalent of watching paint dry—but the phenomenon is real. I can think of no other medium of communication that has unfolded with such blinding speed as has the Internet. Television, for example, was invented in the 1930s but at least took a couple of decades to reach ubiquity. Granted, World War II slowed television's implementation, but my family didn't get its first TV until 1960, and we were pretty typical. JPR started JEFFNET, our Internet Service Provider, in 1995, and at the time it was considered something of a novelty. That was just five years ago. In that short time the Internet has exploded in size, space, and importance, and in the process it has imploded time. The grumpy but brilliant French media critic Paul Virilio believes that the Internet has actually polluted time itself.

Most of the people I talk to who work in Internet-related businesses always seem breathless, as if they lack the time even to scan their Palm Pilots to find a spare eight minutes for lunch. Estimates of Internet Time vary, but my own experience tells me that three months on the Internet is the equivalent to about eight years of biological, or real earth, time. So much Internet, so little time.

ARTICLE BY
John Baxter



As the staff at JPR wrestle with what role we can play in this exploding new medium, the concept of Internet Time seems antithetical to the core values of public radio. After all, one of public radio's fundamental precepts is to take the time necessary to explore complex issues, to be thoughtful, reflective, careful. The Internet would seem to have no time for that. The unfortunate persistence of the verb "to surf" as it refers to Internet use suggests constant motion, impermanence, and the ephemeral. I often come away from a two hour session on the Net and remember little of my restless wanderings. I often come away deeply moved from an Andre Codrescu essay or one of producer David Isay's explorations of, say, Appalachian raccoon hunters on *All Things Considered*.

Still the Internet is a wonderful medium. I remember my first experience on the Net in 1995, and the thrill of being able to go to the web site for the Gazzetta dello Sport (<http://www.gazzetta.it/>), Italy's leading sports newspaper, where I could find results from professional bike racing, a sport almost completely ignored by American media. I marveled at the endless amount of information available about music, the arts, politics, everything. I delighted in the endless supply of eccentric web sites. It seemed that the Internet, as its early boosters claimed, was a truly democratic medium, where everybody could have a voice. While the shadow of corporate culture is now cast on the Net and the intrusion of enormous sums of capital tries to turn the Internet into just another soulless commercial medium, I think the Internet is already too big for even the massive engines of commerce to tame completely. So there's still room for the odd, the eccentric, the outrageous—and the thoughtful approach of public radio, too.

JPR's presence on the Net began with the creation of JEFFNET in 1995, and our first home page. The original page was designed with JEFFNET members in mind, but it gradually took on a greater scope. The Community Calendar and Forums pages came next, which allowed listeners to comment on issues of the day and to post community announcements. The online version of *The Jefferson Monthly* followed. Several years ago we made a major investment in a new web site, revised a couple of times since, with the goal of extending JPR's radio programming onto the Internet. We rolled out *The Jefferson Almanac*, a digest of the best of *The Jefferson Monthly*. We implemented a weather page, where visitors can get the latest regional weather with one stop.

Through all this, we gradually began to believe that our Internet presence shouldn't just be the standard radio station web site, where you can check out our program schedule, maybe read bios and see pictures of the staff, and access a page of links. We see the Internet as an opportunity to provide many new JPR services, where the limitations and costs of the broadcast world don't exist. We produce three separate services for broadcast. We see our web site as our fourth service. We hope to make our web site a place where visitors can spend a few hours, where you can read the news, listen to public radio programming, and, even if you're new to the Internet, feel at home. In other words, we'd like to slow Internet Time down a bit and allow visitors to reflect.

In May, we took the next major step in moving JPR onto the Internet: iJPR. Through a partnership with Public Interactive, a company which provides various content services to public radio stations, we are now able to provide streaming audio of JPR programming, 24 hours a day, utilizing the Windows Media Player. The iJPR schedule includes elements of both our Rhythm & News and News & Information services, blended into what is in essence a fourth audio service. We constructed the schedule with two purposes in mind. First, we wanted to showcase as much of JPR's locally produced programming as possible. After all, you can go to many different public stations' web sites, and directly to NPR itself, to hear *All Things Considered*. Second, we wanted to

feature many programs from our News & Information service, because that service currently airs only in Jackson and Josephine counties. Via iJPR, listeners throughout the region now have access to a broader range



ABOVE: A naked mole rat basks in its newfound Internet stardom.

JPR Home Page:

<http://www.jeffnet.org>

Direct link to iJPR:

<http://www.jeffnet.org/ijpr.html>

National Zoo's Naked Mole Rat Cam:

<http://natzoo.si.edu/zooview/exhibits/nmrats/nmrhome.htm>

Would you like to begin your WWW journey with Jefferson Public Radio? Make us your start page. Here's how:

Microsoft Internet Explorer

Click on "Tools"

Click on "Internet Options"

On the "General" tab look for "home page"

In the box type: <http://www.jeffnet.org>

Click "OK" at the bottom of the box

Netscape

Click on "Edit"

Click "Preferences"

Look for "Home Page"

In the box type: <http://www.jeffnet.org>

Click "OK"

of JPR programming than ever before, as well as links to interesting audio sites elsewhere on the Web. In the future, we will be able, to the extent resources allow, to launch even more audio services on the Internet.

At the same time as iJPR came to life, we added even more features to our web site. Among them are *The Jefferson Daily* page, where you can hear features that have aired on our weekday regional news-

magazine. If you miss a Maddalena recipe, or an important interview about a hot regional issue, you can hear it again by going to the *Daily's* web page and clicking on the "audio" icon next to each headline. From the *Daily* page you can also read the New York Times, or search the Web for other public radio news audio. We also have Public Newsroom, an online newspaper devoted to national and international news, which utilizes the resources of Reuters, the Associated Press, the BBC, PRI's news program *The World*, and more. We are also featuring more web chats and live exclusive web casts than ever before.

One of my favorite aspects of my job is searching the Web for unusual, interesting, and even irritating sites to share with you. We maintain an extensive list of links that we think will interest public radio listeners. Of course, you could find all these sites on your own, but we're doing the work for you. One section of our site I particularly enjoy presenting is "The Edge of the Web," where I post links to sites both weird and wonderful that I've discovered in my web wanderings. If you've visited the "Edge" page in the past six months you may have read a detailed scientific analysis of marshmallow peeps (our favorite Easter candy), drawn a random card of wise advice from Brian Eno and Peter Schmidt's "Oblique Strategies" deck (example: "Use Fewer Notes"), or watched in wonder at the web cam the National Zoo has trained on its colony of naked mole rats. Recently, I discovered a site which generates random, meaningless essays written in dense postmodern academese. That link got posted to the "Edge" page, too. Of course, we have many links to sites of, shall we say, more conventional usefulness.

All of this is to say that we invite you to spend some time with us, whether it's biological time or Internet Time. We hope you'll visit our web site frequently, perhaps make it the starting point for your Internet adventures (see box). We'll work to see that our site fulfills the mission of public radio and in some small way makes the World Wide Web a better place to be.

John Baxter is JPR's Director of New Media. He is also co-author with Alan Reder of *Listen To This!* (Hyperion Books). □

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Looks like Microsoft will be broken into Bill Gates and a 6-foot Puka named Harvey.

Microsoft is trying to hold off on this thing until Bush gets in. When the NRA gets an office in the White House they're going to need Office Suite 2000.

In other news, the AT&T rate cut turns out to be an increase, the reasoning being that the cost of a rate reduction has to come from somewhere. According to an AT&T spokesman, "War is Peace. Pain is Pleasure, and Night Rates are Day Rates."

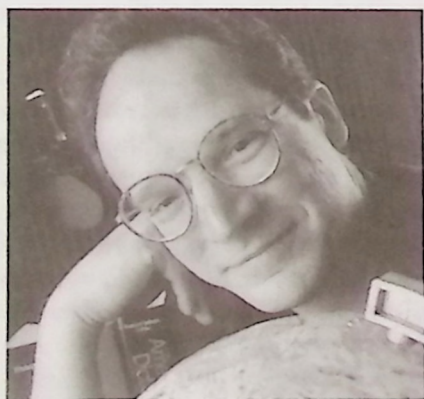
All major airlines will merge into one delayed or canceled flight serving only a banana and muffin and connecting in Minneapolis no matter which way you're headed.

You know gas is getting high when you see people putting car racks on their bikes.

Government officials say they have no idea why prices are rising so quickly, other than rapacious price-gouging and the unbridled greed of oil companies.

In other matters of national security, a President who's not really in power gets set to deploy an anti-missile system that doesn't work against an enemy which doesn't exist. This is why the Clinton Legacy will be a Subaru.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

John Kirk Townsend

It's time again to celebrate the birth of John Kirk Townsend, who was born August 10, 1809. Townsend, who, you say? Townsend Solitaire, that gray, slender thrush, with a white eye-ring that we see at higher elevations; Townsend big-eared bat of the western United States; Townsend chipmunk, the large dark chipmunk of the damper parts of western Oregon and western Washington—that's who.

John Kirk Townsend

was a young Philadelphia naturalist who went west to the mouth of the Columbia River with the Nathaniel Wyeth expedition in the company of "Old Curious" Thomas Nuttall. In the course of his travels, he collected a number of new animals that were named for him by other scientists. The use of commemorative scientific names is common practice as in *Myadestes townsendii*, the scientific name of the Townsend Solitaire.

There were many hardships borne and difficulties faced by these early naturalists in their quest for natural curiosities in the wild west. Take the events of September 2, 1834, on the bank of the Umatilla River. "Having nothing prepared for dinner today," wrote Townsend in his journal, "I strolled along the stream...and made a meal on rose buds...on returning, I was surprised to find Mr. N. and Captain T. picking the last bones of a bird which they had cooked...the subject was an unfortunate owl which I had killed in the morning, and had intended to preserve, as a specimen. The temptation was too great to be resisted by the hungry Captain and naturalist, and the bird of wisdom lost the immortality which he might otherwise have acquired..."

The bird's chance at immortality, of course, was to be preserved as a study skin in some museum for an eternity, and not

the quick and transitory conversion from owl to human protein it experienced. Such are the trials that naturalists sometimes face in enlightening science to their discoveries.

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NONE BUT A NATURALIST
CAN APPRECIATE A
NATURALIST'S FEELINGS.

His entry for May 31st reads, "None but a naturalist can appreciate a naturalist's feelings — his delight amounting to ecstasy — when a specimen such as he has never before seen, meets his eye, and the sorrow and grief which

he feels when he is compelled to tear himself from a spot abounding with all that he has anxiously and unremittingly sought for."

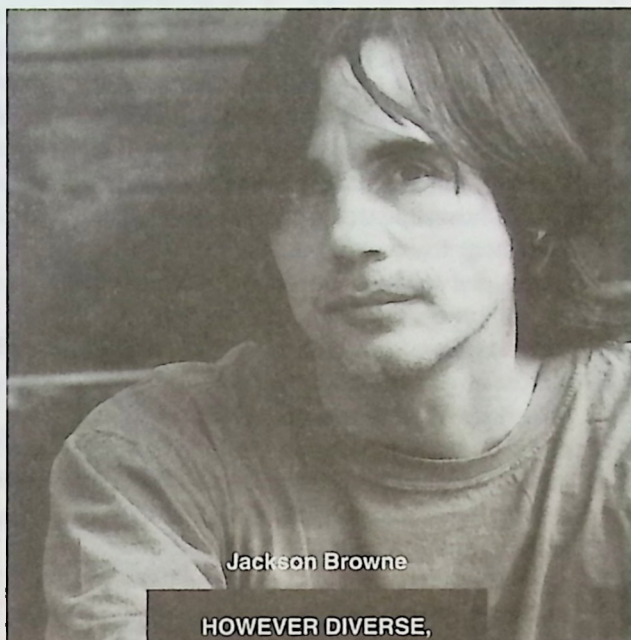
A bit strong perhaps. Ecstasy? Sorrow and grief? But I do get a thrill when I see a rare bird, or find a new locality for an endangered plant and sometimes I hate to leave a special place filled with interesting plants and animals. How about you? If you feel this way, guess what? You might be a naturalist too!

□

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Benefits of August

by Maria Kelly



Jackson Browne

HOWEVER DIVERSE,
THESE THREE
PERFORMERS SHARE
A STRONG CONNECTION
TO THE NATURAL WORLD
AND A DESIRE TO MAKE
A DIFFERENCE.

In August, Jefferson Public Radio presents three very diverse performers in benefit concerts for the station at the Craterian Ginger Rogers Theater in Medford. However diverse, the three share a strong connection to the natural world and a desire to make a difference.

Paula Cole will pass through the Rogue Valley first, performing with her band on Tuesday August 1st. Jill Sobule will open the show.

After her debut album *Harbinger* was released to critical acclaim, Paula Cole recorded *This Fire*, which included such hits as "Where Have All the Cowboys Gone" and "I Don't Want To Wait." It garnered seven Grammy nominations, including one for Producer of the Year—making Paula the first woman to receive that honor—and earned her a Grammy for Best New Artist of the Year in 1996.

Her latest recording, *Amen*, is filled with uplifting images of faith, hope and love and reflects her belief in the healing power of music. On *Amen*, Paula Cole has created an album without borders—a fresh, soulful recording that inspires and celebrates life through a blend of powerful vocals and creative instrumentation. From a musical and spiritual standpoint, *Amen* is her most ambitious record to date.

Cole studied jazz vocals and sang in the gospel choir at the Berklee School of Music. A former back up vocalist for Peter Gabriel, she's unabashed about mixing different cultural influences and styles on her musical palette, counting such diverse influences as Annie Lennox, Kate Bush, Marvin Gaye and Bob Marley. With *Amen*, she hoped to appeal to people of all color and to make a positive contribution through her music. Cole believes "there's a responsibility and I don't want to waste that platform. I want to help the world a little. I want to do some good."

Windham Hill Recording artist George Winston is the next ben-

efit performance scheduled. He will play the Craterian on Saturday August 12th.

George Winston is a self-described "rural folk piano" player who was among the earliest and most successful creators of contemporary instrumental music in the 1980s. His trilogy of impressionistic, seasonal Windham Hill recordings—*Autumn*, *Winter into Spring* and *December*—laid the groundwork for the new acoustic music boom that followed. George Winston won a Grammy Award in

1994 for his recording *Forest* and continues his fascination with the natural world on his latest release, *Plains*.

He's also ventured into the jazz world with his recording, *Linus and Lucy: The Music of Vince Guaraldi*. Guaraldi is a man whom Winston counts as a major influence. Other influences for George Winston include some of the great stride piano style players, such as "Fats" Waller and Teddy Wil-

son. He's also studying rhythm and blues piano, inspired by the great New Orleans piano players Professor Longhair, James Booker and Henry Butler, and hopes to record an R&B dance album. Other credits to his name include four soundtracks for children's animated videos. In 1985, Winston began recording Hawaiian slack key guitar masters such as Keola Beamer and Sonny Chillingworth, releasing them on the record label he founded, called Dancing Cat Records. Dancing Cat has released twenty-five records to date. Winston has plans to record a slack key guitar album of his own soon and features slack key guitar pieces in his performances.

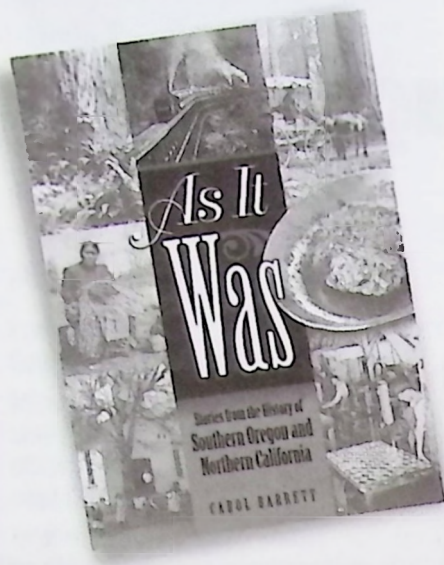
George Winston's concert is also a partial benefit for Access Food Share, so please join us in bringing a donation of non-perishable canned foods to the concert.

Finally, on Sunday August 20th, JPR looks forward to an evening with Jackson Browne, playing solo and acoustic.

For well over two decades, Jackson

CONTINUED ON PAGE 15

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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ONLINE

Joe Loutzenhiser

The Importance of Staying Current

One of the benefits of having an Internet connection is the ability to keep software on your computer up to date. Although most software companies make updates freely and readily available, surprisingly few people seem to take advantage of them, or are even aware that they exist. These updates often contain important bug fixes, enhancements, and sometimes even new features. In the age of Internet Time, software is almost always released before it is stable and complete. Consequently, applying updates is almost a necessity to keep a computer running smoothly.

Usually there are no drawbacks to applying software updates. Their only shortcoming is that they are sometimes large in size. If you are using a modem connection it may take hours to download an update, which could be inconvenient if you only have one phone line. Doing the download overnight is a good solution under those circumstances. Using AFN or another high-speed connection most updates will only take a few minutes to download.

The most important software on your computer is the operating system (OS). If there are problems with the OS then your application's stability may be compromised. Fortunately, updating your OS is one of the easier procedures. If you're running Windows 2000, 98 or 95 there is a menu selection called "Windows Update..." on the Start menu under Settings. This will take you to the Windows Update web site (<http://windowsupdate.microsoft.com/>). Click on the "Product Updates" link and your machine will be scanned to see what software needs updating (this may take awhile). You will then be presented with a

list of updates for your machine, categorized by their importance. You should always install "Critical Updates" and any "Recommended Updates" for your particular software. Once you've checked-off the updates you want, click the "Download" button, and then on the next page click the "Start Download" button. The selected up-

dates will now download to your computer and automatically install. Again, if you have selected more than a few updates they make take quite a while to download over a modem.

Mac OS 9 has a similar feature in the "Software Update Control Panel," allowing you to click on the "Update Now" button on the Mac OS 9 web page to update to the latest version

of the OS (<http://www.apple.com/macos/>).

Web browsers should also be regularly upgraded and updated. This is especially important because browser updates often include security fixes. If you do not apply these updates, your computer system may be subject to malicious manipulation, or possibly, although rarely, intrusion. You should also have your browser updated to the latest version available. The most recent browsers support a greater number of features, therefore allowing you to take advantage of the web's latest advancements. The latest version of Internet Explorer is 5.01. The latest version of Navigator is 4.73. If you have any of the previous versions of these browsers you should upgrade (you can find out your browser's version by choosing "Help" then "About..." from the browser's menu). To upgrade Internet Explorer choose "Tools" then "Windows Update" from the menu. This takes you to the same Windows Update site mentioned above. Windows Update will also update Internet Explorer. Alternatively, you could visit the Inter-

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UNFORTUNATELY,
IT SEEMS THAT
ALMOST EVERY PROGRAM
RELEASED NEEDS
TO BE UPDATED
TO ENSURE COMPLETE
FUNCTIONALITY.”

net Explorer download page (<http://www.microsoft.com/windows/ie/download/default.htm>). To update Netscape browsers, choose "Tools" then "Software Update" from its menu. This will take you to the SmartUpdate site (<http://home.netscape.com/smartupdate/>) and allow you to automatically download and install the latest Netscape browsers and their fixes.

If you use Microsoft Office 97 there are at least two critical "service packs" that you should apply to your installation. They can be found at <http://officeupdate.microsoft.com/Articles/sr1howtoget.htm> and <http://officeupdate.microsoft.com/Articles/sr2howtoget.htm>. If you use Office 2000 there is already a service pack available at <http://officeupdate.microsoft.com/2000/downloadDetails/O2kSR1DDL.htm>. Office 2000 has a web update feature similar to the one for Windows at <http://officeupdate.microsoft.com/info/autoupdate.htm>.

If you use Microsoft products on your Macintosh, such as Office or Internet Explorer, you should visit the Microsoft MacTopia page for the latest software updates (<http://www.microsoft.com/macoffice/users/freedl.htm>). The most important of these is the Office 98 Combined Update (<http://www.microsoft.com/macoffice/productinfo/98dl/combinedupdate.htm>), which rolls all the most important fixes into one convenient download.

Note that many of these downloads can be rather large, but in many cases Microsoft offers the update on CD at the cost of shipping. If you have more than one computer to update a CD may be a better solution.

If you are one of the last hold-outs using WordPerfect Office 2000 the latest service pack can be found at http://athena.corel.com/cfscrips/corelnews/corelnews_wp2000sp3_form.cfm.

Computer games are notoriously buggy and nearly always have patches released to fix game-play and stability problems. Many games cannot be completed without these patches. If a game is crashing, or just doesn't seem to be behaving correctly, check the web site of the company that produced the game. Most likely there is a patch to address your problem. Be aware that some game patches invalidate previously saved games, forcing you to start the game over once the patch is applied.

Unfortunately, it seems that almost every program released needs to be updated to ensure complete functionality. Although it can be tedious, if you want to en-

sure software stability on your computer, you should check for updates and patches on the web sites of all the companies whose software you use.

As we move into the Internet age, software is getting smarter about updating itself. Programmers are taking advantage of the ubiquitous network connection and having software update itself without user

intervention. It just seems a shame that the software needs to be updated at all.

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally. ☐

SPOTLIGHT *From p. 13*

Browne has remained a defining voice in contemporary music. Whether through writing songs about the forces that shape our lives, or the day-to-day musings that reflect our own personal search for meaning, Browne has described essentially what it is to be human. Jackson Browne crafts socially conscious songs that explore the world from both a personal and social perspective reflecting the spirit of the journey of life.

In songwriting, Browne uses metaphors to tell a story and strives to identify shared experiences with his audience, creating mutual points of recognition that have always

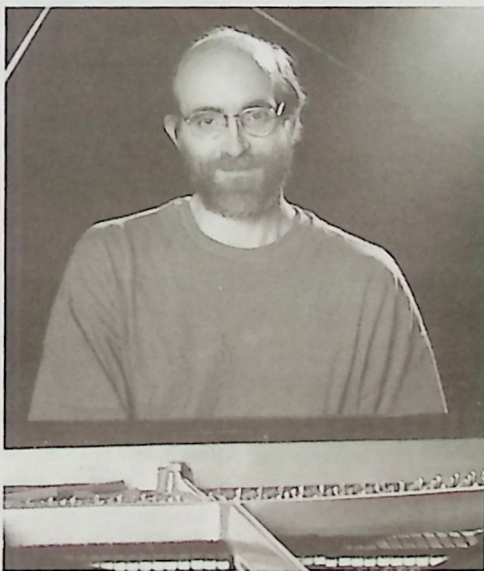


Paula Cole Band

Jackson Browne, drew critical acclaim, launching his career as a singer/songwriter. He wrote prolifically, recording *For Everyman*, *Late For The Sky*, *The Pretender*, and *Running On Empty*, before turning his attention to activism in the late '70s, and becoming involved in the fight against the proliferation of nuclear power. He was co-founder and board member of MUSE (Musicians United For Safe Energy) which included Bonnie Raitt and Graham Nash, among many others, and helped to organize the *No Nukes* concerts at Madison Square Garden in September 1979.

Browne's narrative writing style, continuing social awareness, and exploration of peace from a personal and social perspective have remained strong through the '80s and '90s with such recordings as *Hold Out*, *Lives In The Balance*, *I'm Alive* and *Looking East*.

Tickets for all three concerts are on sale now at the Craterian Theater Box Office at (541)779-3000. ☐



George Winston

been one of the signature joys of his music.

The list of those who have recorded Browne's songs is impressive: Bonnie Raitt, the Byrds, Linda Ronstadt, the Eagles, Natalie Merchant, Pops Staples, Ritchie Havens, Third World and the Velvet Underground's Nico. His debut album in 1972,

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



Mon-Fri
9am-3pm
on Rhythm &
News Service

Open Air

a fresh addition to your daily routine.



STATE FARM
MUSIC
HALL

Nightly at 7pm on
JPR's Classics & News Service

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ON THE SCENE

Jane Rosenberg LaForge

Recovering Sound

Below is a letter sent to the producers of "Lost & Found Sound" from Jane Rosenberg LaForge of Astoria, NY. "Lost & Found Sound" is heard each Friday afternoon on NPR's All Things Considered.

I've been obsessed with sound for as long as I can remember. Having a father who is virtually deaf can do that to you.

But my father has always listened to the radio. As the damage in his ears worsens with age, I'm wondering how much he's actually hearing, and how much is imagined. Does he actually hear Daniel Schorr's commentaries on Yugoslavia, or is he reliving Schorr's broadcasts on Watergate, when his hearing was stronger?

My father can recall old broadcasts with a romance and reverence unmatched in the rest of his conversation—which, by the way, is loud. My father does not speak; he lectures. His voice does not sail and persuade, but booms, perhaps like an announcement of World War II, the bombing of Pearl Harbor, an air raid.

Listening to "Lost & Found Sound" has given me new insight into my father's deafness and speech. I realize he is not so much trying to educate me, as he is trying to preserve the few sounds he remembers.

Consider this: Listening to the unearthed recordings of "Lost & Found Sound" has been a lot like looking at old photographs. You're handed the sepia-toned portrait and told you're looking upon some great-great grand relative; a lost family link. Suddenly, the tilt in your mother's eyebrows has been explained, or the smirk you can't stand on your cousins' faces.

I wish I could send you the recordings I made as a child, but they are gone. It's ironic that these sounds are lost to me, just as they are to my father: the sounds of those family dinners, the names of particular boys that could cast spells on me when they tripped off my girlfriends' tongues; or the sounds of motorcycles whining through

the streets of our suburban neighborhood.

"Lost & Found Sound" has reminded me that these sounds, while universal, each have a shape as distinctive as the arch of that eyebrow, or the curve of that smirk. If sight is light and shadow, sound is ambience and obstacle. Think about the curl of a train as it blares through a tunnel, or the soft pillow of a sigh, or a too-high note, escaping from a child's lips.

Sound has slowed for my father, but for the rest of us, it is always moving, bending and bouncing off whatever obstacle will give it form. Think of it this way: Photos capture a single instant, but recordings mark the pacing and hesitation, the beat and breathing that culminated in that moment. Sound is life going on.

Sound moves through time and we try to recover it through our recordings. The initial broadcast of "Lost & Found Sound" talked about how recorded sound is like having the air speak to you. Our old recorded memories retain a magical quality we usually reserve for ghosts, and deities. I think that explains why my father talks the way he does. He is reawakening the memories stopped in his head, re-broadcasting them, restoring them to the air. He is trying to imbue them with the same authority "Lost & Found Sound" gives to other people's Christmas gatherings and exchange of letters during war time.

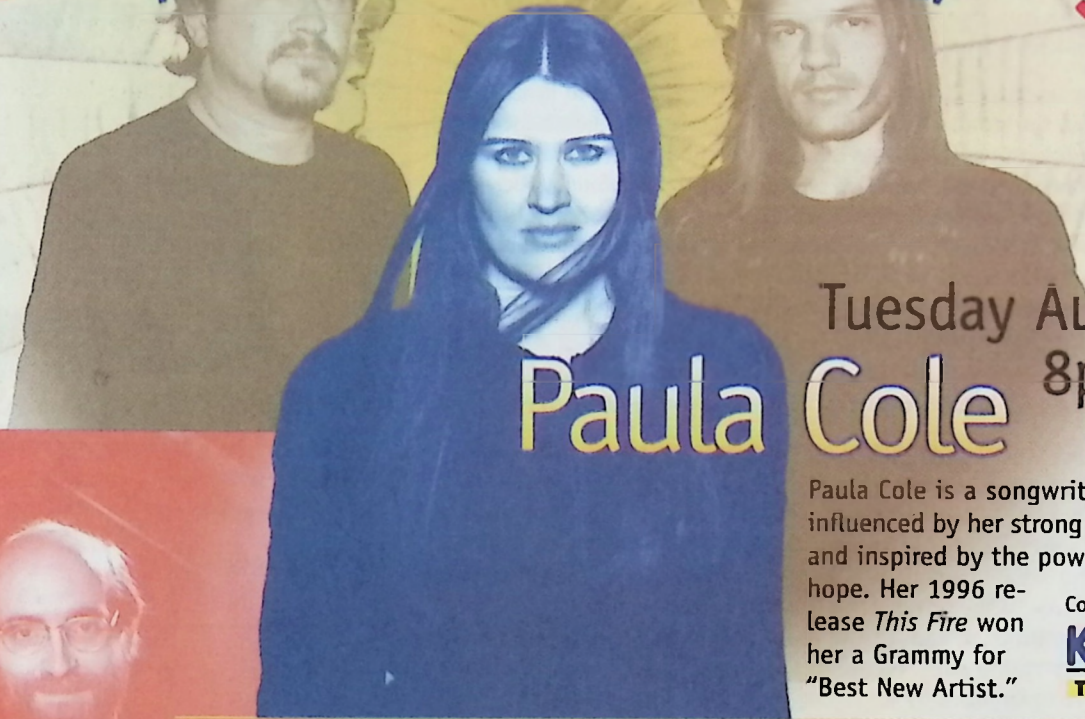
Now I understand his speaking and listening are akin to religious acts, tests if not confirmation of his faith that he has a place in this world, that his thoughts and opinions, that his memories are important enough, that they are worthy of saving.

The air talks to him, to all us, reminding us of our humanity.

Jefferson Public Radio
presents

Three Hot Summer Concerts in August

At the Craterian Ginger Rogers Theater

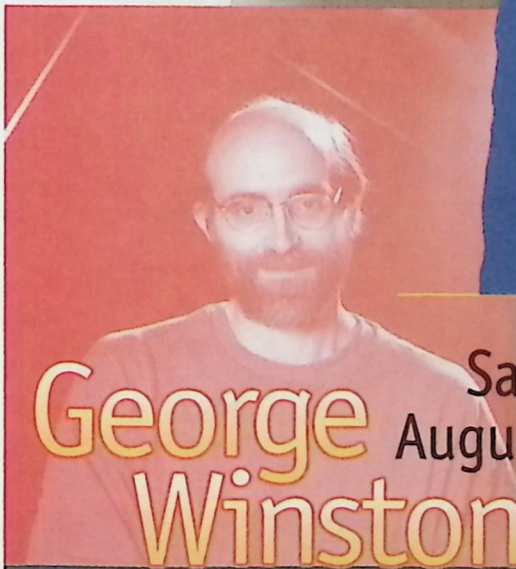


Tuesday August 1
8pm

Paula Cole

Paula Cole is a songwriter whose music is influenced by her strong spiritual connection and inspired by the power of faith, love and hope. Her 1996 release *This Fire* won her a Grammy for "Best New Artist."

Concert Sponsor
KROG 97FM
THE ROGUE



George Winston

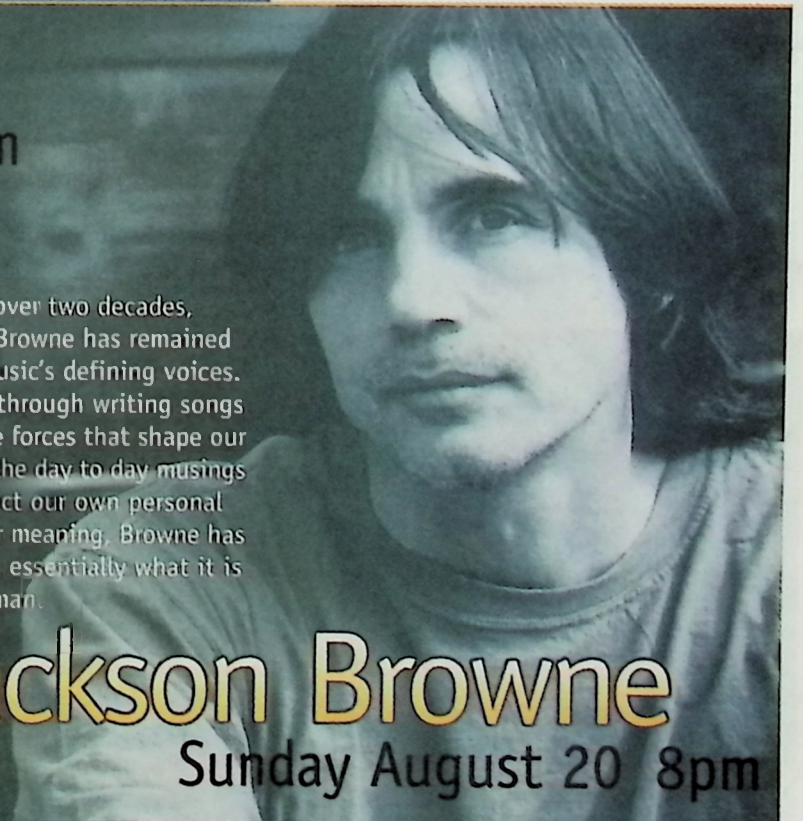
Saturday
August 12 8pm

Self-described "rural folk piano" player George Winston was among the earliest and most successful creators of contemporary instrumental music in the 1980s. His trilogy of impressionistic seasonal-themed piano musings on the Windham Hill label – Autumn, Winter Into Spring, and December – laid the groundwork for the new acoustic music boom that followed. Today George Winston continues to cultivate a love and fascination with the natural world that motivates and shapes his music.

For well over two decades, Jackson Browne has remained one of music's defining voices. Whether through writing songs about the forces that shape our lives, or the day to day musings that reflect our own personal search for meaning, Browne has described essentially what it is to be human.

Jackson Browne

Sunday August 20 8pm



All proceeds benefit Jefferson Public Radio.

For tickets: Craterian Box Office in Medford at 541-779-3000



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

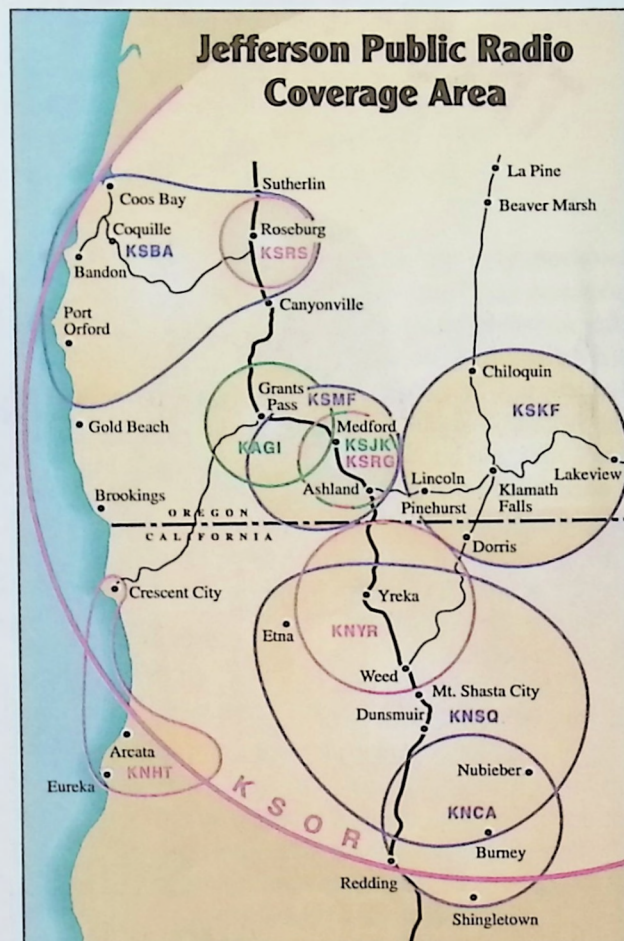
KSOR / KSRS / KNYR / KSRG / KNHT

Join JPR Saturday Morning Opera host Don Matthews as we continue to broadcast recorded opera taken from the station library. The performances this month include Wagner's *The Flying Dutchman* with George London, Leonie Rysanek and Giorgio Tozzi. Also, a couple of one-act operas paired up on August 12th: *Daphne* by Richard Strauss and *The Devil and Daniel Webster* by Douglas Moore. And as a special treat, we'll broadcast *Le Prophète* by Meyerbeer with the very talented Marilyn Horne in the cast on the weekend that Ms. Horne will be at the Britt Festival. Join host Don Matthews Saturdays at 10:30am for classic opera recordings on JPR Saturday Morning Opera.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

Jefferson Public Radio and NPR's *Jazz Profiles* present a powerful centennial reflection on Louis Armstrong's fifty-year career in *Satchmo: The Wonderful World of Louis Armstrong*. It's hard to overstate the sensational reach of Louis "Satchmo" Armstrong, an original American musical artist. Transcending racial barriers with the force of his talent and his charismatic personality, Satchmo became an American cultural icon recognized around the world. He was a larger than life performer and innovator whose music continues to endure and to influence. This special program will feature extraordinary sound clips, recordings and a parade of voices of those who knew him and were influenced by him. Listen for *Satchmo: The Wonderful World of Louis Armstrong* Sunday August 20 at noon during a special *Jazz Sunday* on the Rhythm & News Service.



Volunteer Profile: Brad Ranger



Brad was born into a broadcasting family and raised in central California. He started working at his parents' radio station while still in high school. After a couple of years of college in northern California, Brad worked for various radio stations in Santa Barbara, San Luis Obispo, and Santa Maria. He made a major career change in 1991 when he moved to Ashland and bought a retail business. In 1999, Brad sold the establishment, at which time he decided to become a volunteer at Jefferson Public Radio. Besides hearing him most Saturday nights on *The*

Blues Show, Brad also has been the host for *The Jefferson Daily* and the local host for NPR's *Morning Edition*. In his spare time, he enjoys listening to music, rafting and traveling.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 89.5	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday		Saturday	Sunday	
5:00am	Morning Edition	4:30pm	Jefferson Daily	
7:00am	First Concert	5:00pm	All Things Considered	
12:00pm	News	7:00pm	State Farm Music Hall	
12:06pm	Siskiyou Music Hall			
4:00pm	All Things Considered			
		6:00am	Weekend Edition	
		8:00am	First Concert	
		10:30am	JPR Saturday Morning Opera	
		2:00pm	From the Top	
		3:00pm	Siskiyou Music Hall	
		4:00pm	All Things Considered	
		5:00pm	Common Ground	
		5:30pm	On With the Show	
		7:00pm	Played in Oregon	
		9:00pm	State Farm Music Hall	
			6:00am	Weekend Edition
			9:00am	Millennium of Music
			10:00am	St. Paul Sunday
			11:00am	Siskiyou Music Hall
			2:00pm	Center Stage from Wolf Trap
			3:00pm	Car Talk
			4:00pm	All Things Considered
			5:00pm	To the Best of Our Knowledge
			7:00pm	State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		3:00pm Le Show
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	12:00pm West Coast Live	5:00pm All Things Considered
	2:00pm Afropop Worldwide	6:00pm Folk Show
	3:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	11:00pm Possible Musics
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday				Saturday		Sunday			
5:00am	BBC World Service		8:00pm	The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)		6:00am	BBC World Service		
7:00am	Diane Rehm Show				7:00am	Weekly Edition	8:00am	To the Best of Our Knowledge	
8:00am	The Jefferson Exchange with Jeff Golden		10:00pm	Radio Mystery Theater		8:00am	Sound Money	10:00am	Beyond Computers
10:00am	Public Interest		11:00pm	World Radio Network		9:00am	Beyond Computers	11:00am	Sound Money
11:00am	Talk of the Nation				10:00am	West Coast Live	12:00pm	A Prairie Home Companion with Garrison Keillor	
1:00pm	Monday:	Talk of the Town			12:00pm	Whad'Ya Know			
	Tuesday:	Healing Arts			2:00pm	This American Life	2:00pm	This American Life	
	Wednesday:	Real Computing			3:00pm	A Prairie Home Companion with Garrison Keillor	3:00pm	What's On Your Mind?	
	Thursday:	Word for the Wise and Me & Mario			5:00pm	Talk of the Town	4:00pm	Zorba Paster on Your Health	
	Friday:	Latino USA			5:30pm	Healing Arts	5:00pm	Sunday Rounds	
1:30pm	Pacifica News				6:00pm	New Dimensions	7:00pm	People's Pharmacy	
2:00pm	The World				7:00pm	Fresh Air Weekend	8:00pm	The Parent's Journal	
3:00pm	Fresh Air with Terry Gross				800pm	Tech Nation	9:00pm	BBC World Service	
4:00pm	The Connection				9:00pm	BBC World Service	11:00pm	World Radio Network	
6:00pm	Fresh Air (repeat of 3pm broadcast)				11:00pm	World Radio Network			
7:00pm	As It Happens								

Keep informed!

Jefferson Daily

Listen to the Jefferson Daily

Regional news

Commentaries

In-depth interviews

Feature stories

Including these regular essayists:

MONDAYS

Peter Buckley

TUESDAYS

Chef Maddalena Serra

WEDNESDAYS

Alison Baker

THURSDAYS

Diana Coogle

FRIDAYS

Frank Lang with *Nature Notes*

Also Pepper Trail,
Margaret Watson and Tim Holt

With News Director Lucy Edwards
and the Jefferson Daily news team

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KSRC 88.3 FM

ASHLAND

KNHT 107.3 FM

RIO DELL/EUREKA

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-9:00pm

Played in Oregon

Host Terry Ross takes a weekly look at the best of classical music recorded in live performances from the Rogue Valley to the Columbia River.

9:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

TUNE IN



Sundays 10am on Rhythm & News

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates August birthday

First Concert

- Aug 1 T Rodrigo: *Concierto de estío*
- Aug 2 W Mozart: Symphony No. 20 in D, K. 133
- Aug 3 T Purcell: Music from *King Arthur*
- Aug 4 F Beethoven: Violin Sonata No. 8 in G
- Aug 7 M Bantock*: *The Witches of Atlas*
- Aug 8 T Chaminade*: Trio No. 1 in G minor, Op. 11
- Aug 9 W Bach: Brandenburg Concerto No. 1 in F, BWV 1046
- Aug 10 T Glazunov*: *The Sea*
- Aug 11 F Schumann: String Quartet in A minor, Op. 41, No. 1
- Aug 14 M Handel: Overture to *Il Pastor Fido*
- Aug 15 T Ibert*: *Ports of Call*
- Aug 16 W Boccherini: Cello Concerto in D
- Aug 17 T Schubert/arr JK Mertz*: Songs for Guitar
- Aug 18 F Haydn: String Quartet No. 80 in Eb
- Aug 21 M Josef Strauss*: Waltzes
- Aug 22 T Debussy*: *Jeux*
- Aug 23 W Brahms: Viola Sonata No. 2 in Eb
- Aug 24 T Zelenka: Sonata for 2 oboes, bassoon, continuo
- Aug 25 F Bernstein*: *On The Waterfront*
- Aug 28 M CPE Bach: Flute Concerto in A
- Aug 29 T R. Strauss: *Burleske* for piano and orchestra
- Aug 30 W Joseph Rheinberger: Horn Sonata, Op. 178
- Aug 31 T Stravinsky: *Pulcinella* Suite

Siskiyou Music Hall

- Aug 1 T Rachmaninov: Piano Concerto No. 1 in C minor, Op. 18
- Aug 2 W Kreutzer: Septet Op. 62 in Eb
- Aug 3 T Hummel: Clarinet Quartet in Eb
- Aug 4 F Dohnanyi: Sonata in Bb Major for Cello & Piano
- Aug 7 M Bantock*: *Hebridean Symphony*
- Aug 8 T Schubert: Quintet, D. 956
- Aug 9 W Dussek: 3 *Sonatas with Scotch & German Airs*
- Aug 10 T Glazunov*: *The Seasons*
- Aug 11 F Felix Draeseke: Symphony No. 3, Op. 40 "*Symphonia tragica*"
- Aug 14 M Mendelssohn: Symphony No. 5, "*Reformation*"
- Aug 15 T Elgar: Cello Concerto in E minor
- Aug 16 W Reicha: Wind Quintet in C minor, Op. 91
- Aug 17 T Boismortier: *Premiere Serenade*
- Aug 18 F Brahms: Sextet No. 2 in G Major
- Aug 21 M Haydn: Symphony No. 96 in D Major, "*Miracle*"
- Aug 22 T Debussy*: *Images for Orchestra*
- Aug 23 W Bruckner: Symphony No. 1 in C minor
- Aug 24 T Ries: Symphony No. 5, Op. 112 in D minor
- Aug 25 F Paderewski: Symphony in B minor, "*Polonia*"
- Aug 28 M Mozart: Piano Concerto No. 27 in Bb, K.595
- Aug 29 T Tchaikovsky: Piano Concerto No. 1

- Aug 30 W Vasks: Voices - Symphony for Strings
- Aug 31 T Schumann: Symphony No. 3 in Eb, "*Rhenish*"

HIGHLIGHTS

JPR Saturday Morning Opera

August 5 - *Die Meistersinger von Nürnberg* by Wagner (This week's program begins early, at 10:00am). Jose Van Damm, Alan Opie, Ben Heppner, Karita Mattila, Herbert Lippert, Iris Vermillion, René Pape, Chicago Symphony Orchestra and Chorus, Sir Georg Solti, conductor.

August 12 - *The Devil and Daniel Webster* by Douglas Moore. Lawrence Winters, Joe Blankenship, Doris Young, Frederick Weidner, The Festival Choir and Orchestra, Armando Aliberti, conductor.

- *Daphne* by R. Strauss
Lucia Popp, Reiner Goldberg, Ortrun Wenkel, Peter Schreier, Kurt Moll, Chorus and Orchestra of the Bavarian Radio, Bernard Haitink.

August 19 - *Le Prophète* by Meyerbeer
Marilyn Horne, Renata Scott, James McCracken, Jerome Hines, Ambrosian Opera Chorus, Royal Philharmonic Orchestra, Henry Lewis, conductor.

August 26 - *Così Fan Tutte* by Mozart
Elisabeth Schwarzkopf, Christa Ludwig, Alfredo Kraus, Giuseppe Taddei, Walter Berry, Hanny Steffek, Philharmonia Orchestra and Chorus, Karl Böhm, conductor.

Saint Paul Sunday

August 6 - *The Paris Piano Trio*
Beethoven: Trio in G major, Op. 1, No. 2 - IV. Finale: Presto; Chausson: Trio in g minor, Op. 3-III. Assez lent; Ravel: Trio in a minor

August 13 - *Anonymous 4*
Ahrweil Antiphoner (13th c.): Hymn: Jesu corona virginum; Hildegard von Bingen (1098-1179): Responsory: Spiritui sancto; Engelberg 314 (14th c.): Benedicamus domino; Hildegard: Antiphon: Studium divinitatis; Antiphoner: Psalm 92: Dominus regnavit/Studium divinitatis; Hildegard: Hymn: O Ecclesia; Engelberg 314: Benedicamus domino; Hildegard: Hymn: Cum vox sanguinis; Hildegard: Antiphon: O rubor sanguinis; Antiphoner: Canticle: Magnificat anima mea

August 20 - *The Skampa String Quartet*
Mozart: Adagio and Fugue in c minor, K.546; Leós Janáček: Quartet No. 2 "Intimate Letters"; arr. Fischer/Sedmidubsky: Moravian Folk Tune.

August 27 - *Garrick Ohlsson, piano*
Handel: Suite in F major; Beethoven: Rondo, Allegretto from Sonata in G major, Op. 31, No. 1; Schubert: Rondo, Allegretto from Sonata in A major, D. 959; Chopin: Scherzo No. 3 in c# minor, Op. 39.

From the Top

August 5 - *From the Top* brings youth and good humor to Boston's Symphony Hall this week. We hear Bloch's "Nigun" from his celebrated suite, *Baal Shem*, performed with astonishing conviction by a 17-year-old violinist from Virginia. Special guests Marylou Speaker Churchill and Martha Babcock of the Boston Symphony Orchestra join the program to discuss their careers as pioneering women in the previously male-dominated world of classical music. Ms. Speaker Churchill and Ms. Babcock then join two young *From the Top* musicians in a performance of Mozart's String Quartet, K. 387.

August 12 - Guest artist Menahem Pressler, founding member of the world-renowned Beaux Arts Trio, joins Chris O'Riley and seven outstanding young performers. Mr. Pressler leads the teenage trio in a brief master class and offers eloquent words of wisdom on the joys of art and collaboration. High school senior Alec Tchobanov treats us to a rather mischievous performance of Prokofiev's Sonata #2 and roving reporter Hayley Goldbach discovers that Japanese take-out can cure a young musician of homesickness.

August 19 - This week *From the Top* comes to you from the Kennedy Center in Washington, D.C. and features a thrilling group of young musicians including an amazing teenage string quartet whose members have the chutzpah to claim that their piece shouldn't be played by anyone over the age of 30. We hear a 12-year-old pianist play Schumann so poetically that even her pet canary can't help but sing each time she practices. And its twin vs. twin in our weekly game of "Musical Jeopardy."

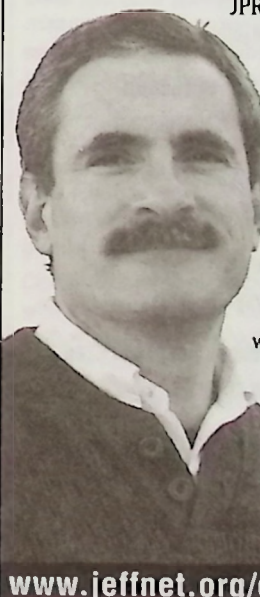
August 26 - We meet a gifted 14-year-old guitarist who loves a game of hockey almost as much as he enjoys studying with his mentor, guitar great Christopher Parkening. We hear an unusually musical 12-year-old pianist from California play Rachmaninoff and Scriabin and we meet a 15-year-old from the Cleveland area whose family boasts a dynasty of professional violinists four generations deep.

The Jefferson Exchange

with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on

JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County.



For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
 ASHLAND
 CAVE JCT. 90.9 FM

KSBA 88.5 FM
 COOS BAY
 PORT ORFORD 89.3 FM
 ROSEBURG 91.9 FM

KSKF 90.9 FM
 KLAMATH FALLS

KNCA 89.7 FM
 BURNEY/REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

Hosts Shobha Zanth and David Harrer push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

August 6 · Freddy Cole

Pianist, composer and vocalist Freddy Cole can take any song and bring out colors and nuances never heard before. As Nat King Cole's younger brother, he has developed his own style to showcase his familial vocal talents. He brings this special ability to "Sometimes I'm Happy." Cole and McPartland wrap up this entertaining program with "My Hat's on the Side of My Head."

August 13 · Roy Hargrove

Roy Hargrove's blazing sound, depth of feeling and sheer joy in playing has earned him a Grammy Award and star status around the world. His love of standard tunes is obvious when he joins McPartland for "There Will Never Be Another You." Hargrove discusses discovering the horn as a curious kid, and displays his composing skill when he plays "Ballad for the Children."

August 20 · George Shearing

In addition to being one of the world's most renowned jazz pianists, George Shearing is quite a wit. He weaves classical themes ingeniously into jazz, inventing harmonic ideas without parallel for his trademark sound. Shearing solos on "P.S. I Love You," and McPartland joins him for a duet of Sonny Rollins' "Oleo."

August 27 · Bob Thompson

Bob Thompson's hallmark is an exciting amalgam of fusion and traditional jazz. Influenced by Oscar Peterson and Herbie Hancock, his music is an exciting, lively, funky blend. Thompson demonstrates his fusion talents on his original "On the Horizon." He then shows more traditional skills with "Just Friends."

New Dimensions

August 6 · The Adventure Toward the Sacred with Elizabeth Lesser

August 13 · Heart of a Heroine: Saving the Last Redwoods with Julia Butterfly Hill

August 20 · Making Love Sacred with Marianne Williamson

August 27 · Appreciating Your Originality with Thomas Moore

Thistle and Shamrock

August 6 · The Colours Of Music: 25 Years of the Music of Antoni O'Breskey

A visit with the artist of whom Dublin's Hot Press wrote: "He is a genius whose music is without frontiers, and whose originality makes him one of the most innovative artists in the varied musical genres of today." Antonio Breschi was one of the most important developers of what are today called "World" and "New Age" music, although these categories did not exist when he first recorded. He has recently made a subtle change in his name: Antoni O'Breskey, to reflect his deep love of Irish music. Antoni makes a welcome return visit to The Thistle & Shamrock, and chats with Fiona about his 25-year career.

August 13 · Portrait Of Summer

The Chieftains, Maura O'Connell, Ossian, and others create a sound portrait of the Celtic summer.

August 20 · Working Life

Workers of today still find their toils and frustrations best described in song. Their verses add to a large body of work songs telling of lifestyles now extinct. Songs of these traditional and contemporary labors are offered this week, by Dick Gaughan, Karan Casey, members of the Fisher family, and a good many more working musicians.

August 27 · Liz Carroll

Chicago fiddler Liz Carroll has long been known as a master of Irish traditional music. An All-Ireland fiddle champion and National Heritage Award winner, Liz was honored further when the Chicago Mayor's office named a day in honor of this talented native daughter. Fiona met Liz Carroll on her first visit to Scotland, and talked about her solo album, *Lost in the Loop*, the first in more than a decade.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CHILLED SHRIMP SOUP

(serves 6)

1 lb jumbo shrimp, uncooked, peeled & deveined
1 can chopped tomatoes (or 4 med. fresh, chopped)
1 cup lime juice
2 tbsp light brown sugar
1 med red onion, thinly sliced
1½ tsp hot pepper sauce
1½ cup tomato catsup
6 slices lime, for garnish
2 jalapeno chilies, stems removed & seeded, diced
salt & pepper to taste
1 small tomato, diced, for garnish
2 tsp Worcestershire sauce
2 cups orange juice, with pulp
paprika, for garnish

Fill medium saucepan half full with water, add salt and bring to boil. Add shrimp, and cook just until shrimp turn pink, about 1 minute. (Careful not to overcook, as overcooking toughens shrimp.) Drain. Cut shrimp, crosswise, into halves.

In glass bowl, combine lime juice, sliced red onion, catsup, chilies, Worcestershire sauce, orange juice, chopped tomatoes, brown sugar, and hot pepper sauce. (Leave diced tomato and lime slices for garnish.) Add shrimp.

Cover and refrigerate overnight. Season with salt and pepper. Ladle into bowls. Garnish with diced tomato, lime slices, paprika and serve.

Nutritional Analysis:

Calories 10% (192 cal)
Protein 36% (18.2 g)
Carbohydrate 9% (31 g)
Total Fat 3% (2.3 g)
Saturated Fat 1% (0.37 g)

Calories from Carbohydrate: 57%; Fat: 10%; Protein: 33%

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Repeat of Claire Collins' Saturday program.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

Radio Mystery Theater

NPR's presentation of the hugely popular radio drama series originally produced for CBS Radio by legendary producer Himan Brown.

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
**A Prairie Home Companion
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
New Dimensions

7:00pm-8:00pm
Fresh Air Weekend

8:00pm-9:00pm
Tech Nation

9:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

SUNDAYS

6:00am-8:00am
BBC World Service

8:00-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm
Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm
**A Prairie Home Companion
 with Garrison Keillor**

2:00pm-3:00pm
This American Life

3:00pm-4:00pm
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
People's Pharmacy

8:00pm-9:00pm
The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

Program Producer Directory

NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW
 Washington DC 20001

Audience Services:
 (202) 414-3232

Tapes and Transcripts:

Toll-free Number:
 877-NPR TEXT
 (877-677-8398)

<http://www.npr.org/>

ALL THINGS CONSIDERED

atc@npr.org
<http://www.npr.org/programs/atc/>

CAR TALK

1-888-CAR-TALK
<http://cartalk.cars.com/>

DIANE REHM SHOW

Call-in line: 1-800-433-8850
 drehm@wamu.org
<http://www.wamu.org/rehm.html>

FRESH AIR

Tapes, transcripts 1-888-677-6397
 freshair@whyy.org
<http://whyy.org/freshair/>

LATINO USA

(512) 471-1817
<http://www.latinousa.org/>

LIVING ON EARTH

1-800-218-9988
 loe@npr.org
<http://www.loe.org/>

MARIAN McPARTLAND'S

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 pj@sctev.org
<http://www.sctev.org/pj/>

MORNING EDITION

Listener line: (202) 842-5044
 morning@npr.org
<http://www.npr.org/programs/morning/>

PUBLIC INTEREST

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<http://www.wamu.org/pi/>

TALK OF THE NATION

totn@npr.org
<http://www.npr.org/programs/totn/>

TALK OF THE NATION

SCIENCE FRIDAY
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<http://www.npr.org/programs/scifri/>

THISTLE & SHAMROCK

<http://www.npr.org/programs/thistle/>

WEEKEND ALL THINGS

CONSIDERED
 watc@npr.org
<http://www.npr.org/programs/watc/>

WEEKEND EDITION SATURDAY

wesat@npr.org
<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY

wesun@npr.org
 puzzle@npr.org
<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

weed@npr.org
 puzzle@npr.org
<http://www.npr.org/programs/weed/>

WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road
 London, UK SW8 2TG
 (617) 436-9024 · mail@wrn.org
www.wrn.org/WRNfromNPR.html

PUBLIC RADIO INTERNATIONAL

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 Minneapolis MN 55403
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<http://www.pri.org/>

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<http://phc.mpr.org/>

AFROPOP WORLDWIDE

afropop@aol.com
<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

BEYOND COMPUTERS

<http://www.beyondcomputers.org>

THE CONNECTION

connection@wbur.bu.edu
http://www.wbur.org/con_00.html

FROM THE TOP

fttradio@aol.com
<http://www.fromthetop.net/>

ECHOES

(215) 458-1110
 echoes@echoes.org
<http://www.echoes.org/>
 Orders: 1-800-321-ECHO
 echodisc.com

ST. PAUL SUNDAY

<http://sunday.mpr.org/>

SOUND MONEY

money@mpr.org
<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org
<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380
 radio@well.com
<http://www.kcrw.org/c/tamlife/index.html>

TO THE BEST OF OUR

KNOWLEDGE
 fleming@vilas.uwex.edu
<http://www.wpr.org/book/>

WHAD'YA KNOW?

1-800-942-5669
 whadyaknow@vilas.uwex.edu
<http://www.notmuch.com/>

WORLD CAFE

http://www.xpn.org/sections/world_cafe.html

WRITER'S ALMANAC

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1-800-462-7413
<http://www.wpr.org/zorba/zorba.html>

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<http://www.earthsky.com>

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<http://www.trufun.com/gdhour.html>

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 San Francisco CA 94131
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<http://www.hos.com/>

MILLENNIUM OF MUSIC

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 Washington DC 20006

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PO Box 569,
 Ukiah CA 95482
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 1-800-935-8273
 css@pacific.net
<http://www.newdimensions.org/>

PACIFICA NEWS NETWORK

1-818-506-1077
 pps@pacifica.org
<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com
<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com
<http://www.realcomputing.com/>

SUNDAY ROUNDS

crn@clark.net
<http://www.clark.net/pub/crn/>

WEST COAST LIVE

915 Cole St., Suite 124
 San Francisco CA 94117
 (415) 664-9500
<http://www.wcl.org>

WHAT'S ON YOUR MIND

Hustedkh@muscedu

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of South West Oregon
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Weldon & Sons
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Coos Bay, OR · (541)267-2690
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Redding, CA · (530)223-1561
Henry's Foreign Automotive Service
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Lithia Dodge Chrysler Plymouth Jeep
Medford, OR · (541)776-6490
Moe's Super Lube
Coos Bay, OR · (541)269-5323
North Bend, OR · (541)756-7218
NAPA Auto Parts
Serving Shasta & Siskiyou Counties
North Star Motors
Redding, CA · (530) 244-5050
Oasis Auto Repair
Redding, CA · (530)246-1664
TurnThom Tire Factory
Klamath Falls, OR · (541)882-1320

BEAUTY

Shelly Forest Hair Design
Ashland, OR · (541)482-8564

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Bandon, OR · (541)347-4111
Village Books
Mt. Shasta, CA · (530)926-1678

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Pacific Commware
Ashland, OR · (541)482-2744
ReddingWeb.com
Redding, California
877-337-6559

WebDev4You.com
877-544-4YOU · 541-488-4YOU

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of Shady Oaks
Redding, CA · (530)222-0355
Salsa by Ana, Cuban Dance Class
Ashland, OR · (541)488-0627
Southern Oregon University
Ashland, OR · (541)552-6331
Spanish Communications
Ashland, OR · (541)482-7062

ENTERTAINMENT

Oregon Coast Music Festival
Coos Bay, OR · (541)267-0938
Perri's Dinner Theater
Roseburg, OR · (541)464-0170

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Grants Pass, OR · (541)779-7827
Mad River Brewing Company
Blue Lake, CA · (707)668-4151
Mind's Eye Juice Bar
Ashland, OR · (541)488-2247
Mount Shasta Spring Water Company
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Nosler's Natural Grocery,
Coquille, OR · (541)396-4823
Oregon Wine Cellars, Etc.
Coos Bay, OR · (541)267-0300
Prather Ranch All-Natural Beef
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Rogue Valley Growers Market
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Sunshine Natural Foods
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LIVING LIGHTLY

Carole Wheeldon

Sustainability in the State of Oregon

I recently attended a one-day, standing room only conference called "Leadership for Sustainable Communities." In front of the crowd, the keynote speaker, Oregon Governor John Kitzhaber, signed his Executive Order No. EO-00-07 titled "Development of a State Strategy Promoting Sustainability in Internal State Government Operations."

Most of the audience giving the Governor a prolonged ovation were State employees, the very people who would be responsible for crafting and implementing the Governor's strategies. There was a sense that this was a very popular decision and that the audience and the Governor were hugely supportive of thinking sustainably within State government. Order -07 requires that both the Department of Administrative Services and the Economic and Community Development Department present a first report on sustainable issues by December 15, 2000, and a final report completed by June 1, 2001. It was clear that this effort was no "flash in the pan": The order directs that the State "shall develop and promote policies and programs that will assist Oregon [to] meet a goal of sustainability within one generation...by 2025." Sounds a little like putting an 800-pound gorilla on a low fat diet. While the effort begins specifically with the State government operations, the vision is for all of Oregon.

Sustainability is defined in the Order as developing and protecting resources at a rate and in a manner that enables people to meet their current needs while safeguarding future generations so they can meet their own needs. Sustainability requires simultaneously meeting environmental, economic, and societal needs. It is both unique and community-wise to define one generation's needs by those of another. This is not an easy task, however, because need is commonly confused with want or desire.

The goals of Order -07 speak to in-

creased economic viability and efficiency in use of energy, water, material resources and land. The two go hand-in-hand. Reduction of releases to air, water, and land of substances harmful to human health and the environment, as well as adverse impacts on natural habitat and species, are other critical goals of the Order. Various sections of the Order offer a clear picture of what we should do more, or less, of. But measuring and quantifying each of the questions posed in the Order will be a collaborative challenge for all of us in and outside of government.

The guidelines suggested to address these goals would include citizen involvement and public/private partnerships; in other words, integrated, cooperative and collaborative efforts that emphasize ongoing learning and adaptive management. Voluntary, incentive-based and performance oriented systems are to be employed to understand full costs and benefits of any actions. Good science, resource measurement, and environmental health and costs in achieving desired outcomes will be determined. Finally, clear and measurable goals and targets will be established and presented to the public for final comments. I'm glad we have a window of 25 years. Establishing goals and guidelines will be the easy part, compared to the implementation process, so it's good to know these will be established post-haste. The real work of a sustainability effort lies in the slow progress of people adapting to new ways of living on the earth and this usually doesn't come quickly or simply.

The advice of the excellent presenters at the Governor's conference on leadership and sustainability was to look at what we are doing now as individuals, family members, businesses or communities, and build on that, with the knowledge that sustainability is an on-going set of choices made by one generation for the benefit of another.

For more information on this Executive Order, go to www.governor.state.or.us. ■

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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents eleven plays in repertory for the 2000 Season through Oct. 29. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (through Oct. 29), *Force of Nature* by Steven Dietz (through Sept. 17), *Night of the Iguana* by Tennessee Williams (Sept. 19-Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (through Oct. 28), and *The Trojan Women* by Euripides (through Oct. 28). Three plays by William Shakespeare will be performed onstage in the outdoor Elizabethan Theatre: *Hamlet* (through Oct. 7), *Twelfth Night* (through Oct. 8), and *The Taming of the Shrew* (through Oct. 6). In the Black Swan performances are: *Crumbs from the Table of Joy* by Lynn Nottage (through Oct. 29), and *Stop Kiss* by Diana Son (through Oct. 29). New starting times in 2000: through Sept. 3: Matinees begin at 2pm and evening performances at 8:30pm. Beginning Sept. 5 and continuing through Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets. (541)482-4331 or www.orshakes.org

◆ Oregon Cabaret Theatre continues its 15th Season with *Suds*, The Rocking 60s Musical Soap Opera, through September 4. Trying to get through a bad day, mysterious visitors counsel and comfort a laundromat employee with such tunes as *Mr. Postman*, *Respect*, *I Say A Little Prayer* and many others. Shows begin at 8:30pm with performances Wed.- Mon.(evenings only-no Sunday Brunch matinees). (541)488-2902

◆ Actors' Theatre presents *The Member of the Wedding* by Carson McCullers, through Aug. 20. An American classic about the loneliness and longings of adolescence, the bond that develops between a young white southern girl and the African American woman who works in her house. Performances Thurs.-Sat. at 8pm/Sun. 2pm. Tickets are \$14/\$12.(541)535-5250

◆ Rogue Music Theatre presents *Annie, Jr.* at the Rogue Community College- Rogue Building in Grants Pass. Performances Aug. 18 at 7:00 pm; and Aug. 19 at 1:00 pm. Tickets are \$10 Adults, \$5 Children (3-12). (541)479-2559

Music

◆ Britt Festivals celebrates its 38th year of music under the stars in historic Jacksonville with performances through Sept. 9, including for this month: Navah Perlman/Britt Orchestra (Aug.4), Gil Shahan/Britt Orchestra (Aug. 5), Cavani String Quartet - SOU Recital Hall (Aug. 6), Mahler Five/Jeffrey Kahane/Britt Orchestra (Aug. 11), Mozart Experience/Magic Circle/Britt Orchestra (Aug. 12), *Who's Afraid of Gustav Mahler?*/Britt Orchestra (Aug. 13), Marilyn Horne/Britt Orchestra (Aug. 18 &20), Tchaikovsky's Violin Concerto/Kurt Nikkanen/Britt Orchestra (Aug. 19), Dave Brubeck

Quartet: *Bach to Brubeck* (Aug. 21), Swing-Dance America (Aug. 25), Rennie Harris Pure-movement (Aug. 26), PerksDance Music Theatre (Aug. 27) see also below for PerksDance Music Theatre "Other Events," *Grease* (Aug. 29 & 30), Willie Nelson/Stacey Earle (Aug. 31). All shows begin at 7:30pm except as noted. Call for tickets and a season brochure.(541)773-6077 or 1-(800)882-7488 or www.brittfest.org

◆ Jefferson Public Radio presents the Paula Cole Band, George Winston and Jackson Browne in three separate benefit concerts in August at the Craterian Ginger Rogers Theater in Medford. All shows start at 8pm. Paula Cole Band and opening act Jill Sobule will perform first, on Tuesday August 1st. Windham Hill Recording artist George Winston will perform on Saturday August 12th. Jackson Browne will perform solo acoustic



Claudia Marchini's drawing "Woman from Chechnya," on display at the Josephine County Public Library in Grants Pass.

on Sunday August 20th. All proceeds benefit Jefferson Public Radio. For full details, see the Spotlight section on page 13. Tickets are available at the Craterian Box Office (541)779-3000. For more information, call (541)552-6301.

◆ The Rogue Opera presents an evening of music featuring Patricia Leines, soprano and pianist Alexander Tutunov. They will present a joint recital on Aug. 5 at 8pm at the Southern Oregon University Music Recital Hall. Tickets are \$15, at the Rogue Opera Office, (541)608-6400, or Paddington Station at (541)482-1343.

Exhibits

◆ Josephine County Public Library is exhibiting the work of Claudia Marchini through Aug. 5. There are drawings including the medium of oil on marble. The library is located at 200 N.W. "C" St. in Grants Pass. (541)474-5480

◆ Rogue Community College's Wiseman Gallery, located at the RCC Redwood Campus, five miles west of Grants Pass on Hwy. 199, is featuring photos by Santa Rosa artist Corrie McCluskey. There are two series of black and white photos on display through Aug. 18. (541)956-7339

◆ Rogue Community College's FireHouse Gallery, located at the Historic City Hall at the corner of 4th & H Streets, is featuring the ex-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

hibit *Common Ground* by artists Sandra Beard and Dianne Lancia. Both utilize abstract imagery to create pieces that dwell on the universality of mankind. Beard works in monotypes and artist books, and Lancia works in mixed media and artist books. The First Friday exhibit will be on Aug. 4 from 6-9pm. The exhibit will be from Aug. 3 through Aug. 26. (541)956-7339

◆ The Living Gallery, located at 20 S. First Street in Ashland, presents pastels by Joseph Lesser. Opening reception with the artist on 1st Friday, Aug. 4, from 5-8pm. The show runs through the end of August. (541)482-9795

◆ The Schneider Museum of Art on the campus of Southern Oregon University has organized an original exhibition of work by over 41 artists from around the U.S. The show, *Sheen of Silver, Weight of Air*, which offers a variety of pieces from contemporary jewelry and furniture to sculpture and table wares, displays art created from aluminum. Also included in the exhibit is a replica of the aluminum cap placed on top of the Washington Monument. The exhibit will run through September 23. The museum is located on campus at the corner of Siskiyou Blvd. and Indiana Street in Ashland. (541)552-6245

◆ The Arts Council of Southern Oregon joins the Rogue Gallery and Jackson County employees in a collaborative effort to feature the works of local artists in an exhibit at the Jackson County Courthouse through October. *Art Hanging at the Courthouse* includes works of twelve artists selected with the help of a committee. (541)772-8118

◆ As part of its ongoing *Art in the Office* series, the Arts Council of Southern Oregon presents the nature photography of Eric Alan, on display in August and September at the offices of the Arts Council, 33 N. Central in Medford. (541)772-8118

Other Events

◆ Southern Oregon University Extended Campus Programs presents the first ever Ashland Dance Festival Aug. 21-25 in cooperation with Britt Festivals and the Dance Alliance of Southern Oregon. *Fundamentals of Collaboration*, a choreography/musical and improvisation and composition course for musicians and dancers at the Ashland Dance Festival Aug. 21-25, 1-3pm, at SOU. The course is taught by Rebecca Stenn and Jay Weissman, artistic director and music director of PerksDance Music Theatre. For more information: (541)552-6901.

◆ Rogue Music Theatre presents *Young People's Conservatory* - a 2 week session of training in acting, singing, dance and improv, taught by professionals. Advanced Musical Theatre Workshop is Aug. 14-19; Acting Camp is August 21-26. For info: (541)479-2559

◆ Schneider Artist Studio Tours 2000 has a tour of the studio of Marie Maretska on Sat. Aug. 19 in Medford. The tours are limited to members and cost \$10 a person. Call (541)552-6245 for more information and directions to the studio and carpooling.



Laura Marth's "Juicy Fruits II," part of the aluminum exhibit *Sheen of Silver, Weight of Air* at the Schneider Museum of Art in Ashland.

KLAMATH FALLS

Exhibits

◆ Klamath Art Association presents Roger Long with paintings of nature on wood-prints. The show runs from Aug. 6 through Aug. 27. See exhibit Thursdays through Sundays from noon to 4pm at 120 Riverside Drive in Klamath Falls. (541)883-1833

◆ Klamath County Museum presents *The Baldwin Project: Echoes in Time*, a photographic journey into an era past, through Sept. 30 at the Baldwin Hotel Museum, 31 Main Street. (541)883-4208

Music

◆ The Ross Ragland Theater located at 218 N. 7th St. in Klamath Falls presents Charlie Daniels, a pioneer of southern rock 'n' roll on Aug. 3. For time and ticket info call (541)884-LIVE.

◆ The 21st Annual Jazz Festival will be presented at Manley's Tavern in Crescent Lake on Aug. 10-12. This event is always enjoyable, with outstanding music. (541)433-9637

Other Events

◆ The Klamath Tribes Annual Restoration Celebration, on Aug. 25-27. Features a Pow Wow, free BBQ, fun run, and a parade. A rodeo,

buckaroo breakfast, arts and crafts, queen contest, raffles, and much more. (541)783-2219

UMPQUA VALLEY

Theater

◆ Fine and Performing Arts Department and Centerstage at Umpqua Community College present *Crazy for You* at Jacoby Auditorium on Aug. 4 and 5 at 8pm. Matinee will be performed on Aug. 6 at 2pm. Tickets are \$8 and available at Ricketts Music, Emporium, at the Fine Arts office on campus, and at the door. (541)440-4691

COAST

Theater

◆ Little Theatre on the Bay presents "Little Ole Opry on the Bay" with a new show each week. August show "The Country Kids" will run Aug. 5 at 7pm and Aug. 6 at 2pm. Tickets may be purchased at the Little Theatre on the Bay box office in downtown North Bend Thurs. through Sun. from Noon to 6pm or by calling (541)756-4336 and leaving your name and number on the answering machine.

Exhibits

◆ Coos Art Museum is presenting the 7th Annual Maritime Art Exhibit through Sept. 9th. On display is the work of June Carey, a self-taught artist who has been painting in oils for more than 20 years. She has a unique style that sets her apart from other seascape artists. The Coos Art Museum is located at 235 Anderson in Coos Bay. (541)267-3901

Other Events

◆ South Slough National Estuarine Research Reserve presents Watercolor and Photography Workshops offered at South Slough Reserve. On Thurs. Aug. 17, 9am to at least 12pm, is the "Wetland Watercolor for Adults." The class is \$20. On Fri. Aug. 18, 9am-12pm, is the "Wetland Watercolor for Kids!" for children ages 8-14. The class is \$15. You must pre-register by calling the Reserve at (541)888-5558.

◆ Chetco Pelican Players, Brookings, Oregon, are having auditions for the play "Return to Calamity Gulch" on August 22 and 23 at 7pm. This is the sequel to the melodrama "Last Chance Inn - Calamity Gulch." For more info call (541)469-1857.

CONTINUED ON PAGE 35



Pastels by Joseph Lesser, at the Living Gallery in Ashland.



RECORDINGS

Fred Flaxman

Hats Off to Coates

One of my earliest childhood memories is being driven to elementary school each morning in Palisade, New Jersey, by our next-door neighbor, Marvin Kleinzahler. I don't remember any of the conversations we had, but I do recall very vividly the music on the radio. Mr. Kleinzahler always tuned to WQXR, the New York City classical music station, and WQXR used to play light, bright, sprightly, short classics at that time of the morning. Although I moved from Palisade some 42 years ago, the Kleinzahlers still live there, WQXR still plays classical music, and I still enjoy the music I was introduced to every morning a half-century ago.

All this came to mind recently with the release on the Marco Polo label of a series of CDs called *British Light Music*. I have 17 of these CDs, and there may be some I've missed. I highly recommend them for the few remaining radio stations in this country which play classical music in the early morning. What a happy way for listeners to wake up, have breakfast, and drive to work!

By far my favorite of the British composers of light music is Eric Coates. He is represented in the *British Light Music* series on CD 8.223445, which features "The London Suite," the "London Again Suite," "The Merry-makers," "Cinderella," "The Selfish Giant," "Calling All Workers" and "The Dam Busters." But this Marco Polo CD is put out by the same company that issues Naxos compact discs, which are less expensive. For this reason, and because a Naxos CD devoted to the music of Coates (8.554488) also includes his "Three Elizabeths" suite, I recommend the latter disc.

"The Three Elizabeths" is my favorite Coates composition, although it is not one that I remember from my trips to elementary school. I heard it every week for awhile on public television, where the fanfare opening of the score was used as the theme for the British import, *The Forsythe Saga*. If you remember that great series, you'll want to have this CD, too! It features the

Royal Artillery Band conducted by Major Geoffrey Kingston.

The best collection of Coates music, however, dates from 1991 and appears on the ASV label (CD WHL 2053). It starts with "The Three Elizabeths" and includes "By the Sleepy Lagoon" (which served as the theme of the British radio series *Desert Island Discs*), "The London Suite," "Ballad," and "The Three Bears." The East of England Orchestra is conducted by Malcolm Nabarro. I think you'll find many of these themes familiar, especially if you are my age or older, and certainly if you grew up listening to a station like WQXR or, better yet, the BBC.

But, getting back to the multi-volume *British Light Music* CD series, there are CDs devoted to the music of Richard Addinsell, Ronald Binge, Robert Farnon, and several others. If these names are unfamiliar to you, the same will not be true for some of the compositions.

Addinsell, for example, wrote the famous "Warsaw Concerto," which, unfortunately, is not included on this CD. The producers probably felt there are enough recordings of that piece already, but those recordings are invariably in collections of works by several other composers. It would have been nice to have had all of Addinsell's best work on one CD. What Marco Polo did include on this CD (8.223732) are Addinsell's themes from *Goodbye Mr. Chips* and *A Tale of Two Cities*, the overture to *Tom Brown's Schooldays*, a selection from *The Prince and the Showgirl*, and seven other pieces.

The most famous tune on the series' *Miniatures* CD (8.223522) is undoubtedly the snappy "Jamaican Rumba" by the Australian-born composer, Arthur Benjamin. In its original form for a two-piano duo popular before, during and after World War II, the piece was so successful that it earned for Benjamin an annual barrel of rum from Jamaica in thanks for the world-wide fame the composer had brought to the island.

This compact disc, which features the RTE Concert Orchestra conducted by Ernest Tomlinson, also includes "Beau Brummel" by Edward Elgar, "Beachcomber" by Clive Richardson, "Vanity Fair" by Anthony Collins, and "Coronation Scot" by Vivian Ellis, among others.

Two of the pieces which I prefer from the *British Light Music* collection are by Canadian-born Robert Farnon (8.223401) and Ronald Binge (8.223515). Farnon's rollicking "Jumping Bean" is very familiar, having been used more often as a theme song around the world than any other piece (it once introduced weather forecasts on radio in the U.S.). It's delightful, quirky and humorous. And so is Binge's lively "The Red Sombrero," which combines samba and conga rhythms and sounds more Brazilian than British. (Come to think of it, I seem to enjoy British light music even more when it doesn't sound British!)

Much of the music on these CDs, however, is of less interest—pieces which are fine in the background on the radio when you're getting ready to face another day, but not lasting enough to want to add to your collection and play over and over again. If you want to get the best of British Light on one CD, you'll be interested in "Elizabethan Serenade—The Best of British Light Music" (Naxos 8.553515). It includes 20 superb selections, including "By The Sleepy Lagoon," "Jamaican Rumba," "Knightsbridge March" from the "London Suite," "In A Monastery Garden" and "In a Persian Market."

When it comes to light music, the British have a style all their own. With some exceptions, it is more restrained and less jazzy than the American brand, less oompah or waltzy than the Germans or the Viennese, not as sensual as the French. But, at its best, as in Coates' "The Three Elizabeths," it is melodious and moving, energetic and invigorating, monumental and memorable. In my case, it also brings me back to my youth—not in Britain, but in the suburbs of New York, and to WQXR and Marvin Kleinzahler. Long may they continue! □

Fred Flaxman, a former vice president and general manager of Southern Oregon Public Television, is now vice president for development of WXEL-TV-FM, West Palm Beach, Fla.

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FROM NATIONAL PUBLIC RADIO



AS IT WAS

Carol Barrett

Building Railroad Track

When building a track, the supply train brought up rails, ties, spikes, bolts, telegraph poles, wire and anything else needed. These were thrown out as near to the end of the track as possible and the supply car pulled back out of the way. The rails and ties were moved onto flat cars and pulled by horses to the end of the line. Here two rails were laid on seven ties. A man placed two spikes on the tie; another brought splice boxes, nuts and bolts. Spikers followed to spike the rail to the railroad tie.

As soon as the flat car was unloaded, it was tipped off the track onto its side and the next flat car pulled ahead with the materials for the succeeding sections of track. After the new car passed, the empty flat car was tipped back onto the track and sent back for another load.

While this was going on, telegraph poles were being laid out. The cross pieces were nailed on with insulators, while men were digging the hole for the post. A special gang erected the pole. They tried to erect the poles fast enough to keep up with the end of the rail line. Other men were unrolling wire, quickly followed by the men who scaled the poles and attached it to the insulators.

From a distance, watchers likened this coordinated work to a giant dance.

Source: *The Land of Remember*, J. Roy Jones

Railroad Building: Greek Workers

Many foreign men were hired to build the railroads. Haralambos Kambouris came from Athens Greece. He kept a diary in which he describes his hard life.

"October 9, 1913... at 2 o'clock in the afternoon we arrived at the town of Gledale, Oregon. As soon as the cars were ready we went to the job and unloaded the equipment. As soon as we were finished... we put the hand cars on the rails and went to our work. The work was two miles away and we were going to work in a tunnel. The

next day snow fell and we did not work all day... only three hours.

"In this operation there were three gangs brought and none had stayed to work. They quit before they had even begun because inside the tunnel there was water and they wanted to replace the supports with new ones. It was dangerous for many reasons and also very dirty and hard. For this reason they did not want to work there.

"I fell one day because there was no light and injured my hand... but so as not to lose my day's wages... I bandaged my hand and went back to work... Our feet were in water all day and because of need... we remained and worked."

It was a hard life but the men were grateful to have a paying job.

Source: *Talking on Paper*, Applegate and O'Donnell

Passenger Trains

Four daily passenger trains once ran up and down the coast between Portland and San Francisco. The pass over the Siskiyou mountains, with its many turns and tunnels, was always a problem.

A new rail line was built, branching off the main line at Oakridge Oregon and going east through Klamath Falls. It rejoined the main line north of Sacramento. While still requiring some tunnels and turn backs, the inclines were gentler inclines. Altogether, it was a great improvement. Gradually the through passenger trains chose this route. The old pass over the summit was closed.

Passenger service continued from Ashland north to Portland for many years. The trip took fourteen hours, stopping at every small town along the way. As one train went north, the other came south. Each was made up of a combination of mail car, baggage cars, coaches, a lunch car and a Pullman sleeper. The engine required a turn around in Ashland and in Portland. As the train moved south, cars were left at Salem, Albany Eugene, Roseburg, Grants Pass and Medford. These would be picked up the next day.

One crew would work from Portland to Roseburg and another crew, from Roseburg to Ashland.

With more people driving automobiles, train usage dwindled. By 1955 Southern Pacific was losing money and discontinued passenger service.

Source: Southern Oregon Heritage, summer 1995, p.5

Logging Trains

Logging railroads were usually constructed in a hurry with very little emphasis on safety.

Generally these lines were narrow gauge track built with a minimum of grading. The ties were of untreated wood that rotted quickly. They were laid on a thin base of gravel that sank under the train's weight when the ground was wet. The rails were light weight and the engines almost always second hand. They pulled heavily loaded cars up and down grades thought too steep for main line trains. Accidents resulted, both major and minor.

Logging train accidents rarely involved loss of life. The trains moved slowly and the crew would jump off just as a derailment occurred. This was called "joining the birds."

After an area was logged out, the equipment would be moved or sold. The rails would be torn up for reuse or to be melted down for new rolling stock.

Hundreds of miles of logging train tracks have come and gone all over our territory. In most cases, second growth timber has hidden their routes.

Source: Rails, Sagebrush and Pine,
Mallory Hope Ferrell



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

MAKE BEER *From p. 9*

plants in a covered environment—and hit red tape again. "If you put a transparent covering over plants, it's nominally called a greenhouse," Smith notes with some aggravation. "The State of California has again revised its building code rules for greenhouses, and the greenhouse needed to meet their requirements was going to cost over \$15,000." That would increase the project's cost by over sixty percent, which was unbudgeted; and after a year of wrangling, the issue remains unresolved. The city has at least allowed the installation of the septic tanks, hoping that it will help reduce the brewery water treated at city facilities. "The city's been in a desperate state as far as taking care of difficulties at their plant," Smith states.

The jockey-on-a-camel context of operation extends to the culture of packing and shipping that the brewery fits into as well. This area of the business also generates a lot of material for which a use must be found, to avoid landfill. Smith notes, "We generate quite a number of paper waste streams." One paper stream consists of used beer filters, even though the Mad River filtering is coarse. Those filters are provided to gardeners and landscapers as mulch materials. Other potential paper waste streams are converted into mulch materials as well: craft paper which helps to wrap incoming shipments, shipping cushions, cardboard boxes. Boxes have also been resold through a package broker in Idaho as moving and shipping boxes, as well as to mountaineering equipment and chip manufacturers. All shipping peanuts and bubble wrap are stored and reused. And the craft paper is not only used as mulch, but has been given away to the local medical offices of the Trinidad Indian tribe, where it has been used to assist in weed and erosion control. The polyethylene liners which, along with craft paper, form the cushions on palettes of incoming empty bottles, have found numerous applications: as trash bags, greenhouse structures, and bags to store other materials in as an intermediate step in the recycling program. The list continues through nearly every item which passes through the plant. In general, Smith describes the process with each potential waste stream as "looking for something which is fairly uniform, and then accumulating a volume of it where it becomes a use-

ful item." Whether the item is sold or given away, the ultimate goal is to ensure that it is not wasted, he says. "Primarily, we look at it as, we're trying not to be the end user, with whatever it is that comes into this plant." Their success at doing just that has repeatedly earned them local and state awards.

Applying this exceptional model to other businesses is not easy, as Smith understands. "[There's] a lot of complexity, a lot of labor, in organizing, handling and setting this stuff up. We have a considerable amount of space that gets occupied in accumulating this stuff. Oftentimes businesses are so short on space that they wouldn't be able to do this. It's a priority for us, so we make the space for it." Other local businesses which don't generate by-products which are as easily reusable have an additional obstacle to overcome. "Look at other businesses in the area, like the dairies, the creameries, the cheese producers. They're generating organic waste, but it's of a very different nature... The flower growers in the area, they also generate a lot of organic material, but I believe that they actively compost that as is. The model for other businesses to look at [is in] the packaging materials."

Beyond and before looking at those materials, each business (and each of us as individuals) must first look at the necessary mindset and the actions involved in carrying it out. When a rare example of original thinking and daily commitment to it happens, such as at Mad River Brewing, it serves both as an inspiring model of what can be done, and an uncomfortable reminder of what most of us are not doing. In the end, the massive effort required for change may be the path of lesser discomfort: it's painful, after all, to be a jockey on a camel for very long.



For more information on the Mad River Brewing waste reduction program, contact the brewery at (707)668-4151. Their web site is www.madriverbrewing.com.

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CLASSICS & NEWS SERVICE



THEATER

Alison Baker

Twelfth Night

By William Shakespeare

Directed by Timothy Bond

At the Oregon Shakespeare Festival

They're baaack! In an exotic Illyria located somewhere along the Spice Road, Sir Andrew Aguecheek and Sir Toby Belch stumble foolishly, drunkenly, and hilariously through the evening, while all around them people wildly pursue the objects of their various desires. It's *Twelfth Night*, an old favorite, and this production is lush and gorgeous.

You know the story. Orsino, the Duke of Illyria (Armando Duran), is in love with the beautiful Olivia (Catherine Lynn Davis), whose brother and father have both died; in deep mourning, she has determined to go into seclusion for seven years, and will see no one. Poor Orsino moans and mopes, waxing eloquent about love, not even roused by the sensuous, sinuous performance of an exotic dancer (Bridgette Loriaux).

Meanwhile, a ship has been wrecked at sea, and Viola (Vilma Silva) has survived, cast upon the shore of Illyria. Though the kindly sea captain who rescues her tells her that he last saw her twin brother, Sebastian, still alive, Viola fears he is drowned. Alone and unprotected, she believes her only option is to disguise herself as a man, so she puts on her lost brother's clothes and goes to ask the Duke of Illyria for a job. Luckily, the Duke has an opening! and the next time we see her, Viola, calling herself Cesario, is Orsino's page. His/her assignment: to court the reclusive Olivia on Orsino's behalf.

And of course we know what happens: Cesario woos Olivia so successfully that she falls in love with *him*.

Olivia has another suitor: Sir Andrew Aguecheek (Dan Donohue, whose entrance drew an ovation on opening night). This foolish, knock-kneed fellow has been led to believe that he stands a chance at winning Olivia by her dissolute uncle, Sir Toby Belch (Ray Porter), who finds Sir Andrew's money useful when it comes to maintaining a steady supply of ale. In addition to these hangers-on, Olivia maintains a steward, Malvolio (John Prybil), a dour, self-important, and humor-

less prig; a handful of ladies in waiting, including the mischievous Maria (Susan Champion); and Feste (Val Thomas), the Fool.

And *then* we learn that Viola's brother, Sebastian (John Hansen), is alive! What's more, we see him just as he is just departing from his one friend in the world, Antonio (William Langan), to head for the Duke's court.

Now, back at Olivia's house, Sir Toby and Sir Andrew are carrying on into the wee hours out in the yard, and when Maria comes down to remonstrate with them, they refuse to quiet down. So out comes Malvolio, holier-than-they, to threaten them; when they continue to carouse he stalks off to tell Olivia. Put out, they devise a plan to humiliate Malvolio: Maria will write a letter to him, describing the things the writer loves about him...and make him believe it comes from Olivia! And sure enough, eventually there comes the scene we've been waiting for: Malvolio struts into Olivia's chamber wearing cross-gartered yellow stockings.

What a wilderland of love this play is. Orsino loves Olivia; Olivia loves Cesario; Cesario loves Orsino. Then, when Sebastian finally shows up, (taking leave of Antonio, who loves him) Olivia marries him, thinking he's Cesario, but doesn't much mind when he turns out not to be; and when Orsino discovers that Cesario is really Viola, he at once loves her and doesn't care a fig for Olivia.

There are some standouts in this production. When Catherine Lynn Davis's Olivia falls in love with Cesario, she's just right: anyone who ever developed a sudden violent crush in junior high will recognize the feeling. Ray Porter's very funny as Sir Toby Belch, and Dan Donohue gets laughs at the merest crook of his finger.

But my Companion made a comment that made me realize that something was missing in Sir Andrew. "When we saw *Twelfth Night* before," he said, referring to the 1993 OSF production, "Sir Andrew really believed he had a chance with Olivia. This guy's just there for the laughs."

Trust my Companion to hit the nail on the head! That's the key to humor for me; I like a touch of reality, or pathos, maybe even tragedy, mixed in. A Sir Andrew Aguecheek who truly loves Olivia, who has hopes and visions of winning her hand, touches me more than a mere clown, and the laughs he draws are deeper. It's like preferring sourballs to bubble gum, or dark chocolate to milk chocolate: just as sweetness is richer when it's mixed with something sharp, comedy is funnier when it comes from a darker place.

This is, of course, a gross exaggeration. My Companion himself can tell you that he saw me laugh aloud many times during *Twelfth Night* (Ray Porter in particular provided some hilarious buffoonery). But it's a clue to why I'd rather see *Hamlet* than *Twelfth Night* or *The Man Who Came To Dinner*; there's more *there* there. (NOTE: See next month's column: *Humor in Hamlet, or Take My Wife. Please*. A most lamentable comedy.)

That's the hard part of being a Critic: you have to sit there and squint at a play and decide whether it's funny or not; if it is, you have to decide whether it's funny *enough*. It's a tough job, but somebody has to do it. ■

ARTSCENE

From p. 29

NORTHERN CALIFORNIA

Music

◆ The Annual MarketFest in Redding's Library Park with live music, a certified farmer's market, arts and crafts booths, and fun activities for children is happening now, each Thursday through Sept. 7th, from 4:30-8:30pm. The music schedule for August includes: Aug. 3-Cache Valley Drifters (dynamic acoustic/bluegrass); Aug. 10-Mollie O'Brien with Nina Gerber (contemporary acoustic music); Aug. 17-Mimi Fox (jazz guitarist); Aug. 24-Akimbo (original world dance music); Aug. 31-Vivianna Guzman (exotic world music). For more info call (530)247-7766.

Other Events

◆ Del Norte County Historical Society Museum features items from the Saint George Reef Light-house and artifacts from the Brother Jonathan shipwreck, as well as many from native tribes, mining, logging, medicine, music, needlework, photography and other aspects of the community's heritage. The museum is located at 6th and H Streets in Crescent City and is open from 10am-4pm daily except Sundays and some holidays. (707)464-3922 ■

POETRY

Going Down

BY GINGER ANDREWS

I'm scrubbing my back bathroom toilet
Because you never know when
Someone might stop by
And need to use it just when
Someone else has the main bath occupied.
It could happen.
I can't believe that my sister,
My best friend,
Married that old tightwad Italian
And moved away. I might as well
Scrub the tub while I'm on my knees.
My sister did call last week. She'd
Just come from visiting our dad
Who's still refusing medication
But wishes he had some more of those percodans
Like they gave him before
They amputated his leg. She said
Dad checked his blood sugar level
And it was up again, sky high.
He just wants to be left alone.
I can't believe the mold
That's grown on the tile grout back here.
God. What a mess. That's me,
Straightening deck chairs on the Titanic,
Lining those loungers up perfect,
When there's souls to be saved,
And the ship is going down.

Ginger Andrews' book *An Honest Answer* (Story Line Press, 1999) is winner of the 12th Annual Nicholas Roerich Poetry Prize. Her poems have recently appeared in *The Hudson Review*, *Poetry*, *River Sedge*, *Fireweed* and *The American Voice*. Born in North Bend, Oregon, in 1956, Andrews cleans houses for a living and is a janitor and Sunday school teacher at North Bend Church of Christ. This poem appears in *An Honest Answer*.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:
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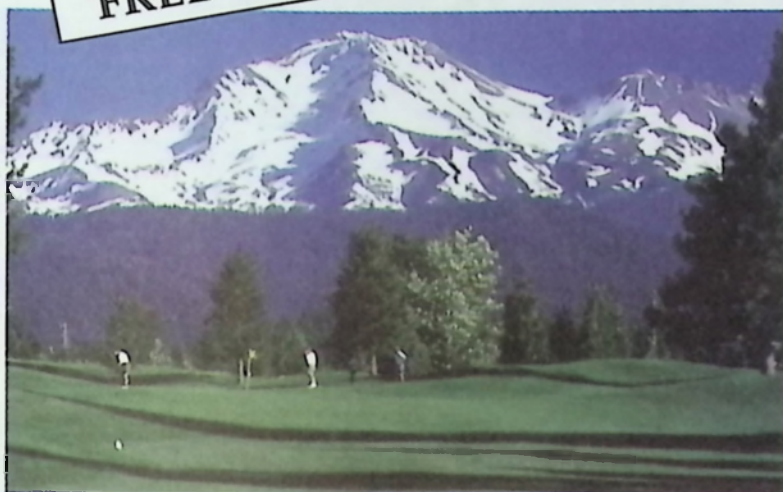
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Top Ten Leisure Activities for the Dog Days of August

Photo by Kevin Lahey • Kevin Lahey Photography



1. Enjoy a day of wine and gourmet food tasting — Mt. Shasta City's Midsummer Festival, August 5th.
2. Visit a dozen charming antique stores and two great microbreweries in one weekend.
3. Attend an old fashioned country fair — Siskiyou Golden Fair, Yreka, August 9th - 13th.
4. Catch your dinner — Our lakes and streams are teeming with fish waiting to swallow your hook.
5. Sample the best brews in the West — State of Jefferson Microbrewery Festival, Mt. Shasta Ski Park, August 26th.
6. Stroll along the Sacramento River in the Dunsmuir Botanical Gardens — Art in the Gardens, August 26th.
7. Step back in time — McCloud Heritage Days Weekend, August 18th - 20th.
8. Picnic beside an alpine lake — bring a sweater if you plan to watch the sunset.
9. Golf in the cool mountain morning — 72 holes with a view of Mount Shasta, 9 along the scenic Klamath River.
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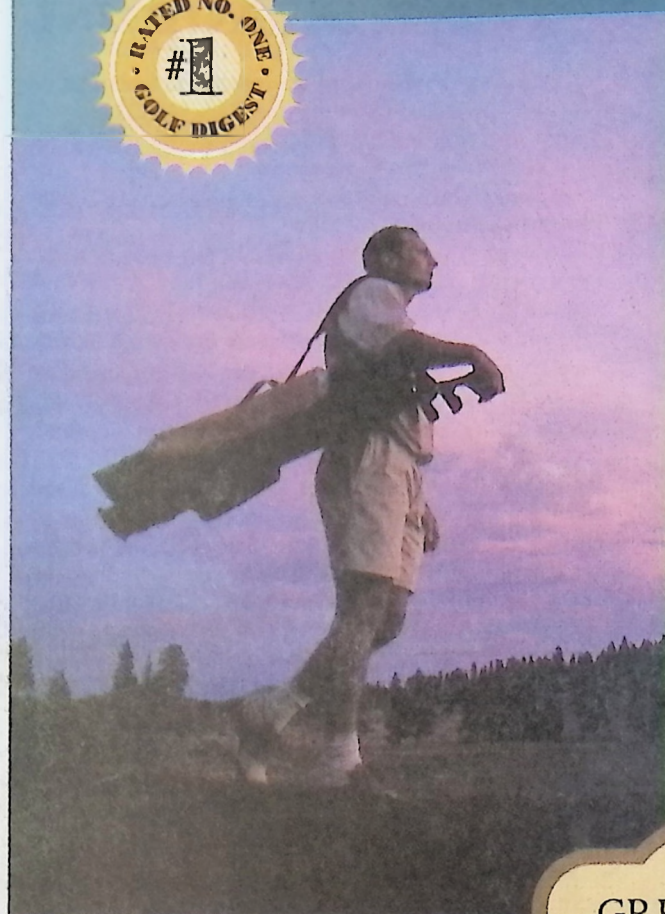
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